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## Giant Screen Cinema Association Conference in Galveston, TX

More than 400 people attended the second conference of the **Giant Screen Cinema Association** in Galveston, TX, Sept. 18-20. This is the lowest attendance for any fall LF conference in a decade, probably because the meeting presented only four new films that hadn't been screened at the association's spring conference in Los Angeles (see *LF Examiner*, April 2006). But conferees in Galveston were presented with a healthy slate of films in production and development and a busy schedule of activities and events in a short, three-day meeting.

The conference was hosted by **Moody Gardens**, a complex that includes a 400-seat IMAX 3D theater, an IMAX Ridefilm motion simulator, a digital 4D theater, and three glass pyramids housing a rain forest, an aquarium, and a small science center. Conference sessions were held at the Moody Gardens Hotel, a two-minute walk from the IMAX theater. When the GSCA's predecessor, the International Space Theater Consortium, held its 1995 conference in Galveston, the facility consisted only of the IMAX theater, the rain

forest pyramid, and a large conference hall.

The 2006 conference included screenings of eight new films, 19 films in production (nine 2D and ten 3D), and 33 films in development. The meeting also included six professional development sessions, three of which were aimed specifically at educators, a technical session, a business meeting, a trade show, and an awards ceremony and dinner.

### New films

The new films presented at the conference (and their distributors) were:

<i>Deep Sea 3D</i> .....	Imax
<i>Greece: Secrets of the Past</i> .....	MacGillivray Freeman
<i>Hurricane on the Bayou</i> .....	MacGillivray Freeman
<i>Open Season: An IMAX 3D Experience</i> .....	Sony
<i>Ride Around the World</i> .....	Giant Screen Films
<i>Roving Mars</i> .....	Buena Vista
<i>Treasure of the Gods: Zion Canyon</i> .....	Big Films, Inc.
<i>Wired to Win</i> .....	National Geographic

The GSCA changed its rules regarding the New Film designation to permit films first screened at the spring conference to be repeated. Without that change, there would have been only four new films: *Ride Around the World*, which was released in May; *Hurricane on the Bayou*, which was shown in its final version, significantly changed from the rough cut shown at the spring conference; *Treasure of the Gods*, director **Kieth Merrill**'s 1994 destination film for the **Zion Canyon Giant Screen Theater** at the national park in Utah, edited slightly by new distributor **Daniel White** of Big Films, Inc.; and **Sony**'s *Open Season*, which opened a week after the conference, the first time a DMR film has been screened at an LF industry confer-

ence before its public premiere.

This conference's count of eight new films marks an upturn from last fall's ten-year low of seven (six, if one doesn't count *Astro Boy Vs. IGZA*, which received limited distribution). Together with an increase in Films in Production and Development over previous conferences, this suggests that the recent decline in production has turned around. Trends in the numbers of Films in Development and Films in Production presented at fall conferences precede trends in New Films by about two years and one year, respectively. At least nine films will be released in the first seven months of 2007 (see *In Production* on pages 14-15), including two DMR films (the latest in the *Spider-Man* and *Harry Potter* franchises) and **Ben Stassen**'s animated 3D feature, *Fly Me to the Moon*. As many as nine or ten more non-DMR films could open by the end of next year. Although 2007 is unlikely to break 2002's record of 21 releases, it's not out of the realm of possibility that 2008 could.

The full list of films presented as being in production and in development is on pages 10 and 11.

### Panel discussions

**Internet Marketing.** Presenters: **Frank Gonzales**, Cinemark USA; **Valerie Shortall**, Cinemark USA; **Christine Tasto**, Imax Corporation.

Gonzales and Shortall presented ideas for marketing giant-screen films based on their experience at Cinemark, North America's fourth-largest theater chain, with more than 2,300 conventional screens and six IMAX theaters. There is an ever-growing list of Internet resources and communications channels available for

(see *GSCA* on page 6)

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# The Insiders

**This month's focus:  
 Non-Profits**

## Producing Films With Nonprofit Organizations How To Create Win-Win Partnerships

by Chris Palmer

*Originally written for WildFilmNews.com, a Web site for  
 television documentary producers.*

If you are an independent filmmaker, working with nonprofits is both good and necessary. While there are "red flags" to be alert to (more on that below), working with nonprofits is a wise and worthwhile tactic.

Documentaries are made to change the world in some way. Public engagement and outreach — the engines of change — are fundamental to successful filmmaking. Working with nonprofits, whose mission is often to engage the public to make change, is one important way to help you achieve greater influence and success with your film.

Connecting your film to a social movement, and partnering with a nonprofit active in that movement, is a way to align your film with forces that can help you achieve your mission of creating social change. A nonprofit partner can help you organize events around your film to raise money, to celebrate grassroots activists, and to thank donors and investors.

A nonprofit can also help you with many other opportunities for what film marketing guru **Steve Michelson**, founder of California's **Lobitos Creek Ranch** and **Specialty Studios**, calls "piggyback marketing," such as events for legislators on Capitol Hill, or press events that result in free coverage. A nonprofit can bestow a level of credibility on your socially responsible message that your film might not have on its own.

## Marketing and Promotion

Michelson is executive producer of *Oil On Ice*, a 2004 television documentary produced by **Dale Djerassi** and **Bo Boudart**. Michelson created partnerships with 14 nonprofits to help promote and market the film. In particular, he worked with the **Sierra Club** and its 750,000 members to distribute posters, educational guides, DVDs, and grassroots action tool kits, and to host 2,500 house parties around the country.

Michelson and the Sierra Club were delighted by this win-win partnership. The film helped the Sierra Club achieve its mission to prevent drilling in the Arctic National Wildlife Refuge.

Nonprofits can also help you raise money for your film by giving you legitimacy, credibility, and standing. Many funders, including foundations, would rather give grants to nonprofits than individuals or for-profit companies.

Nonprofits generally have 501(c)3 tax status and can accept money on behalf of the producer. The nonprofit deducts about 5% as an administrative fee and turns the rest over to the producer. The donor can now declare the contribution as a donation and get a 100% tax write-off.

Here are two examples that illustrate some of the benefits of working with nonprofits:

## Saving the Cahow

**Deirdre Brennan**, producer of *Bermuda's Treasure Island*, recognized the benefit of partnering with a nonprofit to find funding. Her research revealed that the **Bermuda Audubon Society** was a perfect match because of its active involvement in the efforts to save Bermuda's legendary seabird, the cahow. Deirdre's film tells the story of the rediscovery of the cahow, thought to have been extinct for over 300 years, and one man's incredible journey to save the bird.

Andrew Dobson, president of the Bermuda Audubon Society and author of the definitive book on Bermuda's birdlife, was a tireless fundraiser for this project. As part of the Society's 50th anniversary celebration, the film premiered in Bermuda last February. Recently it won two awards at the **International Wildlife Film Festival** in Missoula, Montana.

## Saving Robert Greenwald

Film producer Robert Greenwald has produced a series of documentaries for several liberal political groups, including Move-on.org, that focus on topics such as misinformation related to the lead up to the war in Iraq (*Uncovered*) and a critique of the Fox News network (*Outfoxed*).

The nonprofits sell the films to their large memberships and feature them in viewing parties that members hold around the country. The films have been completely funded by the nonprofits through this mechanism and have generated good buzz by word-of-mouth and through the press. DVDs are also sold on the internet in huge numbers.

## The Dark Side of Nonprofits

The three examples above illustrate some of the advantages of working with nonprofits. Less well

known is why you need to be alert to the dark side of working with them. You will find that most nonprofits suffer from the following five problems.

First, don't judge a book by its cover or a nonprofit by its name. Just because a nonprofit has, say, "global warming" in its name, doesn't mean that global warming is its top priority. Name recognition, branding, and marketing often trump mission. Nonprofits understandably are focused on the need to outshine rival organizations with similar missions who compete for public and financial support. And by "outshine," I mean develop a more powerful brand. Nonprofits will often measure the success of your film not by its effectiveness in fulfilling their mission, but rather by how much exposure your film gives to their name and logo.

But there are heroic exceptions. For example, former **National Wildlife Federation** president and CEO **Mark Van Putten** turned down a \$1 million gift for one of our LF films because it came from a big auto company that produced gas-guzzling SUVs.

Second, working with nonprofits can be exhausting. They often demand total control. They are bureaucracies, which mean torrents of paperwork and endless rounds of tedious meetings.

A few years ago, filmmaker **John DeGraaf** realized that consumers are a sleeping giant, and with their purchasing power they can radically change the world for the better. This insight led him to develop *Buyer Be Fair*, a film about eco-labeling: certifying products so that consumers can make wise buying decisions. He brought the project to the National Wildlife Federation, where I was president of film. Although DeGraaf was instrumental in bringing \$300,000 to NWF from the **Ford Foundation** for *Buyer Be Fair*, his efforts were largely taken for granted and unappreciated by NWF.

Nonprofits may want to control the content of your film. They want to ensure that your film adheres exactly to their policy positions and philosophy. *Buyer Be Fair*, for example, talks about civil disobedience to achieve social goals, but NWF wanted to cut this segment because it was not comfortable with this message.

Third, nonprofits are not always integrated units working as a team: Nonprofits involve lots of different people, including lawyers, accountants, branding managers, fundraisers, and issue experts, all with their own agendas and goals. Because they are human, they do not always get along, agree, or coordinate their actions. For example, instead of pursuing the organization's altruistic mission, the staff may get distracted by conflicts and rivalries between competing departments.

Fourth, public broadcasting often views nonprofits suspiciously. It does not distinguish the National Audubon Society from the National Rifle Association, seeing all nonprofits as having tunnel vision and a particular position they want to foist on the public. If a powerful senator dislikes the nonprofit you are working with, then PBS, afraid of having its budget cut on Capitol Hill, may take a dim view of you and your film. With *Buyer Be Fair*, NWF had to choose between having its experts featured in the film or being listed as a co-producer of the film. We knew PBS would not allow NWF to have both because it would give NWF too big a role in the film and make the film look like NWF propaganda. NWF chose to give up its co-producer role.

Fifth and finally, nonprofits will support your film only if it brings in revenue to them. Don't look for funding from a nonprofit; money is a constant worry for most of these organizations. They want *your* film to bring *them* revenue, not the other way around. Having said that, remember how a nonprofit — through its expertise and credibility — can sometimes leverage third-party funding.

### Building Trusting Relationships

One way to surmount these disadvantages is to get to know the nonprofit well and establish a trusting relationship with key staff members. **John Shepard**, a film and multimedia producer who is the assistant director of the Center for Global Environmental Education at Hamline University, in St. Paul, MN, vividly remembers an incident that brought this lesson home.

He was very close to completion of a land-stewardship film he was producing

with the Minnesota Department of Natural Resources when the agency's project coordinator — a seasoned and smart bureaucrat — brought in the agency's enforcement arm, which hadn't been in any previous meetings, to review the film. They were all packing side arms and wearing reflective sunglasses and, recalls John, they were not smiling.

After viewing the near-final version of the film, the ranking member of the group let it be known that he did not like the film's content or tone. John was crushed, thinking that he would now face pressure to redo work that had taken months to complete. But, amazingly, the agency project coordinator smoothly handled the feedback, and thanked the critics for their input. John was able to finish the film without too much trouble.

The lesson John learned from this was the importance of having an advocate within the agency who knew the political landscape and how and when to involve various people. At the start of the film, his advisor even went so far as to devote an entire day to personally walking the contract through every agency office that had to sign off on the project, thereby avoiding weeks of glacial bureaucratic process.

Having strong allies with the power to handle procedures and quell dissent within the organization, *and* who are aligned with each other and with your vision as a producer, is very important to making things work.

Even if you can find a strong advocate for your film within the nonprofit, you will still need a lot of patience, persistence, and tenacity. But if you are a filmmaker who wants to make a difference in the world with your films, it is important to reach out to nonprofits and find ways to work with them, because they can give your film a far greater and more enduring impact.

*As president of National Wildlife Productions for ten years, Chris Palmer produced several LF films, including Bears and Wolves. He is now director of American University's Center for Environmental Filmmaking, and president of the MacGillivray Freeman Films Educational Foundation*

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## LEGAL BRIEFS

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### More suits filed against Imax

As this issue went to press, eight class action lawsuits had been filed against **Imax Corporation** in the U.S. District Court for the Southern District of New York, and two more had been initiated in Canadian courts. The complaints allege that the company and its top executives "knowingly or recklessly...disseminate[d] materially false and misleading information" in an effort to "induce members of the proposed class to purchase Imax securities at artificially high prices," in the words of the first of the U.S. suits, *Kaplan v. Gelfond, Wechsler, Joyce, and Imax Corporation*.

Six parties have filed motions to be named lead plaintiff by Judge **Naomi Reice Buchwald**. One will be selected to represent the entire class of people and organizations that bought Imax stock between Feb. 17, 2006, and Aug. 9, 2006, the period during which the plaintiffs allege that Imax executives misled the public about the company's financial condition. Counsel for the party chosen as lead plaintiff will submit to the court a consolidated amended complaint and represent the class in the case, which could take years to resolve. Selection of the lead plaintiff is expected in the next few months.

In Canada, two class action suits have been filed, the larger of which seeks CDN\$500 million (US\$569 million) in damages and CDN\$100 million (US\$114 million) in punitive damages. They are the first to be brought under Bill 198, an investor protection law passed by the Ontario legislature late last year. As such it is expected to attract a significant amount of attention in Canada. As in the U.S. cases, the Canadian suits will probably be consolidated, but an unusual aspect of the Ontario law provides that the Superior Court must give its approval for the action to move forward.

An Imax spokesperson said, "We believe the allegations in these complaints are entirely without merit and we look forward to seeking their dismissal in

court."

### Imax shares remain down

Since Aug. 9, when **Imax Corporation** announced that it hadn't found a buyer and that it was being investigated by the **Securities and Exchange Commission** (see *LF Examiner*, September 2006), its shares have traded at roughly half their pre-announcement prices. After averaging slightly over \$9.00 for the first seven months of the year, they rose above \$10 in the three weeks before the announcement. The day after, prices fell to a one-year low of \$4.43, and analysts at five investment firms (including long-time Imax supporter **Eric Wold of Merriman Curhan Ford**) downgraded the stock. Since then the average closing price has been \$4.99.

### Gelfond speaks about Imax

At the conference of the **Giant Screen Cinema Association** in Galveston in September, **Imax Corporation** co-CEO **Richard Gelfond** said that although many may believe that the company is doing badly, the "perception doesn't meet reality in this instance." He said Imax has momentum, with strong signings and installations.

He also said that he expects the IMAX digital projector to "launch in 2008, with a roll-out in 2009," and that the company is developing plans to allow existing theaters to convert without having to pay a large up-front cost.

For more on Gelfond's talk, see page 7.

### Salt Lake City signs naming deal

The **Clark Planetarium** in Salt Lake City, UT, has received a reported \$1 million donation from **Alliant Techsystems**, an aerospace company with operations in Utah. In return, the planetarium will name its theater the **ATK IMAX Theatre**. Under the ten-year partnership deal, the company, which manufactures the solid rocket boosters used on the Space Shuttle, will also help with future exhibits at the center.

The 280-seat dome theater opened in May 2003.

## DEALS

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### Science Station in Iowa to close

As this issue went to press, the board of directors of **Science Station** in Cedar Rapids, IA, announced that the center and its **McLeod/Busse IMAX Dome Theatre** will close on Nov. 15 unless the local community helps it retire some of the \$1.3 million in debt it has accumulated over the last five years. A local newspaper quoted board president **Dan Thies** as saying, "We're at a point that if we don't get help, sizable help, immediately, we're going to have to close the doors."

In fiscal 2004-2005 it lost \$350,000, and in the current year narrowed that deficit to \$150,000. In a statement, Thies said, "Over the last six months, we have cut our annual losses in half...but we can't outrun our previous debt."

For several months, executive director **Joe Hastings** had been seeking assistance from city and county governments, corporations, and private individuals to help pay the IMAX theater mortgage, back rent, and past-due bills, without success. Hastings resigned on Oct. 17.

Science Station opened in 1986 and its 176-seat IMAX dome theater opened in March 2001.

### Imax signs deals in South America

In September, **Imax Corporation** signed a deal to open a theater in Sao Paulo, Brazil, and in October signed another for a theater in Bogota, Colombia. The company says that the deals bring the number of IMAX theaters expected to open in Latin America by 2008 to 30.

The Brazilian deal was signed on Sept. 11 with **Circuito Cinearte Ltd.** for a 3D MPX system to be installed in a ten-screen multiplex that will be the anchor attraction of the Bourbon Shopping Pompeia complex, set to open in 2007 with 220 businesses. Circuito Cinearte is one of Brazil's largest exhibitors, with screens in ten cities.

The Colombian theater is being built in Bogota by **Plaza de las Americas**, "the country's largest and most highly visited



# THE BIZ

## DEALS

mall,” according to an Imax release. The theater is scheduled to open in the third quarter of 2007. The Plaza contains 33 restaurants and 247 retail outlets and serves nearly 30 million visitors a year.

### Bratislava theater closes

The **Orange IMAX Theatre** in Bratislava, Slovakia, closed in May, after about two and a half years of operation. According to **Katarina Vanzurová**, managing director of **Multikino Metropolis**, the theater’s owner, the retail center in which the theater was built, located on the outskirts of the city, has not been developed as rapidly as expected. Construction is continuing, but the facility still lacks other entertainment and recreational attractions. As a result, attendance is below projections, as is the average length of visit.

For these reasons, Vanzurová says, the management of the theater decided to close it and look for a more suitable location closer to the center of the city of about 450,000. That site is a nine-screen multiplex that will be built in Eurovea, the International Trade Centre of Bratislava. Located along the Danube, and near the city’s historic district, Eurovea will have 2.5 million square feet (230,000 square meters) of retail, leisure, entertainment, office, hotel, residential and underground parking space. Ground was broken in September, and the first phase of construction



*Eurovea, a retail center on the banks of the Danube in Bratislava, will be the site of the reopened Multikino Metropolis IMAX theater in 2009.*

is expected to be complete in spring 2009.

### Christie/AIX at 1,000 systems

**Christie/AIX** has now installed 1,000 digital cinema systems in conventional multiplex theaters, on the way to its goal of 4,000 systems in the next few years. The first systems were installed in the summer of 2005, and the company’s theaters now comprise the “vast majority” of all digital cinema systems now operating. The theaters are equipped with Christie’s CP2000 2K DLP Cinema projectors, with JPEG-2000 media players, two-way satellite connections, and DCI-compliant security elements.

Subsidiary **AccessIT** recently announced that it had signed a deal to convert all 64 screens in the San Francisco-based **Cinema West** chain to digital. It was the seventh exhibitor to sign with the company for digital cinema conversions.

### Imax appoints Eiff to Europe

**Imax Corporation** has appointed **Peter Eiff** as general manager for Europe, the Middle East, and Africa (EMEA). Formerly involved in film distribution with **Lucasfilm**, **Paramount**, and **Buena Vista International**, Eiff will move from Los Angeles to Berlin by the end of the year. According to an Imax release, Eiff will be responsible for “growing the IMAX EMEA theater network into a significant distribution channel for Hollywood event films” by boosting sales of the low-cost MPX projector.

### Henderson moves to Boston

Mark Henderson has been named as the new manager of the **Simons IMAX Theatre** at the **New England Aquarium** in Boston, replacing **Derek Threinen**, who left to join **National Geographic Giant Screen Film Distribution** earlier this year (see *The Biz*, *LF Examiner*, May 2006).

Henderson comes to the aquarium from Atlantic City, NJ, where he had been director of the IMAX theater at the **Tropicana Casino** since its opening in late 2004. Before that he was at the **Entergy IMAX Theatre** at the **Audubon Aquari-**

**um of the Americas** in New Orleans.

### Ollenburger leaves Cosmosphere

**Jeff Ollenburger** president and CEO of the **Kansas Cosmosphere and Space Center** in Hutchinson, KS, has resigned to take a management position at **American Packaging Corp.**, a maker of corrugated cardboard products in South Hutchinson. Ollenburger has been with the museum since 1996, and has been its head since 2002, when **Max Ary** retired.

According to a press release, Ollenburger will allow his contract to expire at the end of the year, but is willing to remain until a successor is named.

### Wenhardt is back in BC

**Wes Wenhardt** has been in Hawaii since late last year, helping **Peter Giles**, his former boss at **The Tech Museum** in San Jose, CA, launch the **Imiloa Astronomy Center** in Hilo, on the big island. He tells *LFX* that his temporary appointment there is over, after being extended from three months to six and finally nine, to help first with the opening of the center’s planetarium, and later, a 110-seat café.

He is now back in Vancouver, and “working on contract with the **Vancouver Aquarium** on opening a new \$22 million educational wing” that will feature a HD video theater presenting the latest environmental news stories.

Wenhardt says his LF colleagues can reach him at [wwenhardt@hotmail.com](mailto:wwenhardt@hotmail.com) or 604-689-0490.

### Wood joins Giant Screen Films

**Andrew Wood**, formerly director of business operations for the **Franklin Institute Science Museum** in Philadelphia, PA, has joined **Giant Screen Films** as its director of business strategy and development.

Wood had been at the Franklin Institute since 2001, when he became director of its **Tuttleman IMAX Dome Theatre**.



*Wenhardt*

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# More Than 400 Attend GSCA Conference

(from *GSCA* on page 1)

marketing LF theaters, including e-mail, the Web, podcasts, chat rooms, downloads and streaming video, and handheld devices and other wireless applications.

Planning is the key, Shortall said: deciding on what you want to accomplish, selecting the right tools, and then measuring the results to make sure that you've reached those goals. For instance, a Web site can serve many different functions, such as providing information to customers, generating revenues directly through ticket sales, and increasing the database of customer e-mail addresses.

Gonzales said that that in designing a Web site, theaters need to "target locally, but act globally," remembering that a Web site will be seen by people all over the world. He pointed to sites like SourceForge.net and Google Analytics that offer tools — some of them free — for optimizing and analyzing the design and performance of your Web site.

Shortall said that marketers should have three key goals: drawing people in, converting them from shoppers to buyers, and then keeping them. The Web site has to be compelling enough to keep people coming back to it; it has to do more than simply offer information, it must excite them into acting; then with e-mail and other services, you must keep them engaged as customers.

She said that although e-mail is the fastest growing online medium, theaters should be sure to obey recent anti-spam legislation, and to use only opt-in lists, in which customers voluntarily ask to receive e-mails. E-mail can be used to provide information on virtually any theater offering: show times, films, contests, special events, advance ticket sales, group sales, and more. She provided examples of how Cinemark promotes each of these areas in its mailings.

Imax's Tasto said that research by Nielsen Entertainment, Moviefone, and Yahoo! shows that two thirds of moviegoers prefer to get information about movies from the Internet, rather than TV or print. Furthermore, "more than 83% of

moviegoers are active Web users, and spend nearly as much time online as they do watching TV." Visitors to IMAX theaters learn about new films primarily through word-of-mouth, but they cite the Internet as the second most popular source. Imax reaches these audiences through its own and partner Web sites, via e-mails to its 80,000-name database, and by other means.

One third of IMAX moviegoers buy



GSCA president Andy Gellis

their tickets online, Tasto said, especially for blockbuster event films such as *Superman Returns* and the *Harry Potter* films. In July, 68% of all tickets to the first week-end of *Superman Returns* were sold online. It's possible to sell tickets directly on your own Web site, she said, or you can partner with Moviefone, Fandango, or another major online ticket seller.

## Panel Discussion

**Giant Screen 101: From Script to Screen—Designing Educational Films.** Presenters: Joanna Baldwin Mallory, **Partners HealthCare**; Daniel Ferguson, independent producer; Valerie Knight-Williams, **Knight-Williams Research Communications**

Reported by Mary Nucci.

This session was the first of three planned by the Education Committee (renamed the Lifelong Learning Committee during the conference) for the Galveston conference. Joanna Baldwin Mallory and Daniel Ferguson used their film, *Wired to Win*, and **SK Films'** film in development, *Flight of the Butterflies*, as examples of how to create films that are compelling and entertaining, and get ideas across to the audience. Mallory said that many filmmakers see the film as the "be all and end all," but she believes it is more effective to think of it as the centerpiece of a number of components intended for a variety of audiences. Although she knows that it is much easier to concentrate on the film first, then think about the study guide at the end of the project, she believes it is much better to develop the film and its educational materials concurrently.

Ferguson recommended the use of experts throughout the film production, including expertise within the film team. Strong planning efforts at the beginning of the project should be accompanied by flexibility to take advantage of what happens during production. Knowing and using both your strengths and limitations are critical. He stressed that is important to find the critical balance in words and images, so that narration does not compete with the picture, but works with it. At the end of the project, viewer feedback from test screenings should be considered in the final cut, but changes should be made only when the whole film team agrees they are needed.

After reviewing evaluation results from ten LF films funded by the **National Science Foundation** between 2000 and 2006, Valerie Knight-Williams reported that adults and youth consistently like and dislike the same things about giant-screen films. Both groups said that, in addition to specific facts about the film topic, the most interesting things they got from films were information about the process of scientific research, insights into scientists as people, and social and environmental messages. However, adults disliked motion discomfort, while youngsters disliked emo-

tionally upsetting content. Content knowledge was increased after watching an LF film, but there was little consistency in the impact of associated educational materials or activities.

Knight-Williams suggested several potential lines of research on LF film, such as the differences in the impact of drama and documentary styles, the effect of misleading titles, and the effectiveness of ancillary materials (handouts, Web sites, interaction with staff or film characters) on learning.

### Presentation

**Revitalize and Revolutionize your Educational Program.** Mark Bretherton, LG IMAX Theatre Sydney; Julie Brown, LG IMAX Theatre Sydney.

An article based on Brown's speech appears on page 12.

### Members' meeting

Over lunch on the conference's first day, the association was welcomed to Galveston by mayor **Lyda Ann Thomas**. GSCA president **Andrew Gellis** urged members to look for new ways of doing business to keep the industry thriving. He said that the GSCA board of directors had met for eight hours on the Saturday before the conference, and had focused on three areas: how many conferences there should be each year; what role the association should play; and how the association's committees should be structured. The board decided to continue holding the main conference in the fall, with a short "event" in the spring, similar to the GSTA's Mid-Winter meetings. Committees would meet then to plan the fall conference, but the event would include New Film screenings and would be open to all association members, not just those on committees. The dates of the 2007 spring meeting in Los Angeles will be set shortly.

Gellis said that the board was looking at ways to leverage its non-profit status to accept grants and foundation funding on behalf of members. Another goal is to increase information sharing among members. "I think we need to start trusting each other and realize that this is an interconnected, interdependent community. If one of us catches a cold, everybody's going

to get it." Presenting consistent information about the industry to the external world, particularly potential funding sources, is another priority for the association that the Industry Development committee, headed by Giant Screen Films' **Don Kempf**, is working on.

The various committee chairs reported on their groups' progress. The association's finances are in good shape, according to treasurer **Gordon Stalans** of the **Tennessee Aquarium**, who expects to end the year about \$12,000 in the black after the expenses of the conference and some one-time costs are covered. These include



*Cinemark's Valerie Shortall.*

legal expenses involved in creating the new organization and startup costs for the GSCA's new Web site.

As we reported last month, and as Publications Committee chair **Kim Cavendish** (**Museum of Discovery and Science**) told the members, **Kelly Germain** has been selected as editor of the new Web site. Germain has edited the GSTA's magazine *The Big Frame* for the past six years. *The Big Frame* will probably continue as a yearly publication.

### Gelfond on the state of Imax

Also during the opening lunch, Imax co-CEO **Richard Gelfond** spoke about the state of the company. Referring to the failed effort to find a buyer for the company and the inquiry by the **Securities and**

**Exchange Commission**, he admitted that August had not been a good month for Imax (see *LF Examiner*, September 2006). It was "a perfect storm: a lot of bad things happening at once, and they create the perception that even worse things are happening. But...perception doesn't really meet reality in this instance."

He said that putting the company up for sale had been a good idea. But because the stock price was higher than earnings, "people perceived the price to be too high. If you go look at a house and the price is too high, you don't buy the house. It doesn't mean it's not in a great neighborhood, it doesn't mean it's not a beautiful house. It just means that people don't want to buy it at that time and at that price. And that's all there is to it."

Regarding the SEC investigation, Gelfond claimed that short-sellers (people who profit when the price of a stock falls) "put together a dossier and went to the [Ontario Securities Commission] and the SEC and said, 'You ought to look into what Imax is doing.'" He said that the SEC had asked **Price Waterhouse Coopers**, Imax's accounting firm, if Imax was "doing everything right." Suggesting that the accountant had more to fear from "the big SEC" than from "little Imax Corporation," he said that PWC told the SEC, "We stand by Imax." He added, "Not a very easy thing for a big accounting firm to do."

In response to a question, Gelfond said that he expected to be able to announce a resolution to the SEC inquiry by the end of the year.

Gelfond said that the company has "tremendous momentum," with many international signings and theater openings. DMR and traditional films have been performing very well. "The **Star Cinema IMAX** in Madison, WI, showing *Deep Sea 3D*, did 40% more than they did with *Pirates of the Caribbean* [2], a film which did \$400 million [domestically]... and triple the business they did with [2005's] *King Kong*."

Imax is talking to **Warner Bros.** about building on the success of *Deep Sea 3D*, which "really got Warners' attention," Gelfond said. "They know they can make

(see *GSCA* on page 8)



(from GSCA on page 7)

money in the IMAX institutional business, and they're committed to financing more films there."

Speaking about the IMAX brand, he said that a study the company had commissioned showed that IMAX has "a high-tech and immersive image, more so than Disney, Sony, Warner Bros., Tivo, and Discovery. We asked people to compare [those] brands to ours, and they said the IMAX brand meant more 'cutting edge.'"

He said that moving to digital projection is inevitable, in light of the high costs of 15/70 prints. "We need to go digital, as an industry. But we're not going to do it until the image on the screen is what your customers are used to associating with the IMAX brand." He said he expected the IMAX digital projector to "launch in 2008, with a roll-out in 2009," and that before that the company will have a plan for upgrading existing IMAX theaters to digital. He said that rather than expecting current IMAX operators to pay up-front for the digital system, a virtual print fee arrangement might be used, like that being used to fund the current widespread conversion of 35mm theaters to digital. Gelfond said the company is also working on developing a high-res digital camera.

### Other events



Revellers (who shall remain nameless) at the Beach Bash.

The conference also included:

- A pre-conference workshop for newcomers on "Giant Screen Theater Basics," hosted by **Diane Carlson** of the **Pacific Science Center**, and featuring presentations by **Mary Jane Dodge** of **MacGillivray Freeman Films**, **Toby Mensforth** of the **Smithsonian Business Ventures**, and **Jim Barath** of **Sonics ESD**. About 30 people attended.
- A Trade Show with 22 LF industry exhibitors.
- A networking workshop led by **Chris Palmer** of the **MacGillivray Freeman Films Educational Foundation**.
- A roundtable discussion session led by GSCA president **Andy Gellis**.
- A workshop to plan a one-day education symposium for the Fall 2007 meeting in Vancouver.
- Meetings of the Dome Alliance and the 3D Interest Group at which distributors described their projects and sought pre-leases and other forms of support from the members.
- A late evening screening of *Extra Large Shorts*, a program of short LF films that **Ingrid Lae** of **Science World British Columbia**, in Vancouver, Canada, compiled and showed for several months earlier this year. It was reminiscent of the Big Shorts presentations that had been a highlight of many early

conferences of the **Large Format Cinema Association**.

- A Beach Bash party at Moody Gardens' Palm Beach facility that included musical performances by **Joe DeAmicis**, **Jonathan Barker**, and others who, if they don't want their names revealed, should be sure to renew their subscriptions to *LF Examiner*. (We have more incriminating photographs!)

### Presentation

**New Business Models for a New Age.**  
**John Falk, Institute for Learning Innovation.**

Falk, author of *Thriving in the Knowledge Age: A New Business Model for Museums and Other Cultural Institutions*, presented a lecture based on that book, arguing that LF theaters, and the institutions that host many of them, must change their traditional ways of doing business. All of Western society, he said, has experienced a radical transition from an industrial, product-based world to a knowledge-based, learning world. But most theaters and museums (as well as most businesses) are still operating under old, industrial-age business models. The old models are characterized by hierarchical structures with top-down decision making and a focus on producing products that serve large numbers of people with a one-size-fits-all attitude.

In the knowledge age, Falk said, the focus has moved from goods and services to individual experiences, from mass production to personalization. He showed advertising campaigns from Visa, Microsoft, and Acura that stressed the individual nature of the customer and promised experiences personalized to his or her needs.

Until the middle of the 20<sup>th</sup> century it was hard for individuals to gather information, Falk said, but with the spread of mass media, the amount of information has grown steadily. Among the victims of this change were generalized mass publications like *Life* and *Look*, which gave way to an expanding universe of niche publications. The trend has increased exponentially with the introduction of the Internet.

In a knowledge-age business model,



decisions are made from the bottom up, originating with the needs of the customer. Services are personalized. For the LF industry, he said, this means that ideas for films should not originate in board rooms, but with the needs and interests of the customers. Experiences need to be personalized. "We need to get away from the notion that that we can create a film that will meet the needs of all people. How are we going to do this? I don't have a clue, but hopefully, you will."

Falk went on to mention possible new strategies suggested by *The Myth of Excellence*, a book by Fred Crawford and Ryan Mathews. He suggested that theaters should do more to make visitors happy, not just after they enter the door, but from the moment they decide to come to the theater. Improving parking, for instance, showing them that you're grateful they came, and expanding hours of service to make it easier for them to visit.

Although the LF experience remains unique, it may not be so in 30 years if home theater technology continues to improve. After 35 years, the giant-screen experience is memorable in theory, but no longer novel. Theaters need to add new

services to increase the perceived value of the whole experience. As an example, Falk described the "Muffin Monday" program developed by the **Desert IMAX Theater** in Cathedral City. Targeted at the community's large population of seniors, it turned a visit to the IMAX theater into a food and social event, a complete package that was more than the sum of its parts.

He challenged his listeners, "What can you do in your own venues...to define those segments of your audience and then cater to their needs in a way that they will feel that this was something they could not get anywhere else at any other time?" According to Falk, the LF industry's answer to this question will determine how successful it will be in the next ten to 15 years.

### Awards Dinner

The conference closed with a reception and dinner at which the GSCA's annual Achievement Awards were presented. The ceremony included a few innovations. GSCA executive director **Gretchen Jaspering** gave the first annual Big Shoe award for a non-board member volunteer who has done the most to help the conference to **Glenn Shaver** of the **Ontario Science Center**, who had coordinated the technical aspects of the awards ceremony. Sponsor **Technicolor/CFI** had a drawing to give away two certificates worth \$1,000 towards services at the company's lab to filmmakers attending the conference. The winners were **Erica Immucci** of **National Geographic Giant Screen Film Films** and **Ammiel Najjar** of **Graphic Films Corporation**.

Also at the ceremony, Imax Corporation inducted **John Weiley's** 1991 film *Antarctica* into the Maximum Image Hall of Fame. Nominees for this award are selected by a panel of industry leaders and voted on by the international network of IMAX theaters. To be eligible a film must be at least ten years old. Previous winners include *To Fly!*, *Beavers*, *The Dream is Alive*, *Grand Canyon*, *Blue Planet*, and *Fires of Kuwait*.

Imax also presented its award for Best Booth, which this year was a tie, won by the **Denver Museum of Nature and Science** and the **Celebration! Cinema IMAX**



*Emily Loeks of Celebration Cinema accepts the Best Booth Award for the IMAX theater in Lansing, MI.*

**Theater in Lansing, MI.**

**Garvin O'Neil**, general manager of **Moody Gardens Hotel**, was the emcee for the main awards presentation. This year's winners were:

Best Film Launch by a Theater: **Indiana State Museum**, for the launch of *Deep Sea 3D*.

Best Marketing Campaign by a Distributor: **Imax Corporation** for *Deep Sea 3D*.

Big Idea Award: **Houston Museum of Natural Science** for the Hats Off America program.

Best Film for Learning: *Roving Mars*, **Buena Vista Pictures Distribution**.

Special Achievement in Film: **Howard Hall** for *Deep Sea 3D*, **Imax Corporation**.

Best Sound: *Greece: Secrets of the Past*, **MacGillivray Freeman Films**.

Best Cinematography: *Deep Sea 3D*, **Imax Corporation**.

Best Film Produced Non-Exclusively for Giant Screen Theaters: *Harry Potter and the Goblet of Fire*.

Best Film Produced Exclusively for Giant Screen Theaters: *Deep Sea 3D*

The next GSCA meeting will be held in Los Angeles on a date to be determined in Spring 2007. The 2007 fall conference will be held in Vancouver, BC, Canada, Sept. 23-25.

Coverage of the Galveston conference will conclude in the November issue of *LF Examiner* with a report on the Technical Session.

#### The following people contributed to the success of the Galveston conference.

**GSCA staff:** Gretchen Jaspering, Tammy Seldon, Kelly Germain.

**Conference Committee:** Patricia Keighley, chair. Ron Bartsch, Dean Fick, Bob Griesmer, Rick Gordon, Bob Harman, Phil Jaeger, George Johnson, David Keighley, Jeffrey Kirsch, Ingrid Lae, Julie LaRoche, Eric Melenbrink, Richard Mohabir, Cherie Rivers, Glenn Shaver, Gerald Smith, Carol Valenta, Dick Vaughan, John Wickstrom, John Zendt.

**Moody Gardens:** Gerald Smith, John Zendt, Jerri Hamacheck, Garvin O'Neil.

**Projection Booth:** Phil Jaeger, Adrian Guajardo, Moody Gardens. Richard Dube, John Miller, Richard Mohabir.

**Volunteers:** Glenn Shaver, technical producer. Mary Nucci, Eileen Pheiffer.

# GSCA 2006 Films in Production

<b>The Alps (wt)</b> MacGillivray Freeman Films Release Date: March 2007 Format: 2D Explore the beauty of the Alps, home to some of the most famous peaks in the world, including the Matterhorn. Follow the footsteps of the climbing pioneers like John Harlin III, who will attempt to climb the Eiger, the mountain that took the life of his famous father nearly 40 years ago.	<b>The Passion Of Flight (wt)</b> StarDance Pictures Corp., MacGillivray Freeman Films Release Date: June 2008 Format: 2D <i>The Passion of Flight</i> will document the progression of manned flight from the gliders of the mid-19th century to the successful private space flights of the present. The film will extensively use flying replica and restored aircraft to relate the history of aviation.
<b>Dinosaurs: Giants Of Patagonia (wt)</b> Sky High Entertainment Release Date: March 1, 2007 Format: 3D <i>Dinosaurs: Giants of Patagonia</i> takes the audience back 100 million years when the Argentinosaurus, the largest creatures ever to walk the Earth, were roaming a very different South America. Rodolfo Coria, world renowned paleontologist and discoverer of many new dinosaur species, accompanies the viewers on the sites of his most important discoveries, among which is the terrifying T. Rex-like Giganotosaurus!	<b>Pastoral Vertigo: A Mowing Task Force (wt)</b> La Geode Release Date: Late 2008 Format: 2D At the very foot of the great Alps, mountain pastures host an unexpected world of action, revealing a mysterious ballet of herds driven by respect for a precious ecosystem. A plain story on the giant screen will tell you more about this intense life of traditions and modernity.
<b>Dolphins And Whales 3D</b> 3D Entertainment Release Date: Feb. 2008 Format: 3D Experience a unique adventure with these fascinating creatures that will take you from the Bahamas to the Azores Islands. Share unique moments of life, joy, and drama with these mammals for the very first time in giant-screen 3D and discover their habitats and lives as never before seen.	<b>Sea Monsters: A Prehistoric Adventure (wt)</b> National Geographic Giant Screen Films Release Date: Oct. 2007 Format: 3D Ultra-realistic 3D CGI takes us back to the late Cretaceous, when the sea was dominated by giant marine reptiles. We follow a Dolichorhynchops and her offspring through adventures that illustrate sea life in that era. Re-creations of actual paleontological digs reveal the scientific basis for each animated episode.
<b>Fly Me To The Moon</b> nWave Pictures Release Date: Summer 2007 Format: 3D nWave Pictures' latest project is the first full-length, computer-animated film conceived, designed, and produced in 3D for a 3D-only release. This is the story of three teenage flies hitching a ride on the Apollo 11 mission to the moon. It took a monkey to get man into space, but it is going to take three flies to get them back.	<b>Sea Rex (wt)</b> Virtuosity Release Date: Spring 2008 Format: 3D From a dozen sites around the world where fossils have been discovered or preserved, we will revive several species of sea reptiles with computer imagery and watch them within their environment in their times. A dozen scientists from around the world will comment on this journey in space and time.
<b>Flying The Frontiers (wt)</b> Science North Release Date: Dec. 2009 Format: 3D <i>Flying the Frontiers</i> is a 3D adventure documentary about the pilots and aircraft that have pushed the boundaries of flight from its early beginnings to the present. This film puts audiences at the controls of bush planes and experimental aircraft, taking them on a journey to the Earth's ultimate aviation frontiers.	<b>Spider-Man 3: The Imax Experience</b> Imax Corporation Release Date: May 4, 2007 Format: 2D A complex web of secrets, vengeance, love, and forgiveness, Columbia Pictures' <i>Spider-Man 3</i> is a riveting adventure that will transport audiences to thrilling new heights. The film will be digitally remastered with IMAX DMR and will open simultaneously with the 35mm release on May 4, 2007.
<b>Happy Feet</b> Warner Bros. Release Date: Nov. 17, 2006 Format: 2D <i>Happy Feet</i> is a comedy adventure set in the land of the emperor penguins in the heart of Antarctica. These penguins sing, each needing his own special song to attract a soul mate. Unfortunately, Mumble is the worst singer in the world – but he can tap dance something fierce!	<b>Vincent Van Gogh: Bigger Than Painting (wt)</b> La Geode Release Date: Fall 2007 Format: 2D A new experience on the giant screen. Thanks to the famous photographer Peter Knapp, you will discover the masterpieces of Vincent Van Gogh, one of the greatest artists of all time, as you have never seen them before. Travel with him to the main settings where Van Gogh created his incredibly inspired works.
<b>Lions 3D: Roar Of The Kalahari</b> National Geographic Giant Screen Films Release Date: Feb. 2007 Format: 3D Newly transformed into 3D through state-of-the-art digital remastering, this epic drama unfolds through masterful storytelling as a lion king must wage the fight of his life against a young nomadic lion determined to oust him from his throne. At stake is a valuable waterhole deep in Botswana's Kalahari Desert.	<b>Water Planet: Grand Canyon Adventure (wt)</b> MacGillivray Freeman Films Release Date: March 2008 Format: 2D and 3D Our planet is facing a fresh-water crisis of unprecedented proportions, intensified by the increasing demands of burgeoning populations. There is no more water on Earth now than there was 2,000 years ago. This film sheds light on the challenges and possible solutions of the global crisis humanity faces.
<b>Night at the Museum</b> Twentieth Century Fox Release Date: Dec. 22, 2007 Format: 3D A bumbling security guard (Ben Stiller) at the Museum of Natural History accidentally lets loose an ancient curse that causes the animals and insects on display to come to life and wreak havoc. Also starring Dick Van Dyke, Mickey Rooney, and Robin Williams. The film will be digitally remastered with IMAX DMR and will open simultaneously with the 35mm release on Dec. 22, 2006.	<b>Wild Africa 3D (wt)</b> nWave Pictures Release Date: Feb. 2007 Format: 3D Join zoologist Liesl Eichenberger and world renowned wildlife filmmaker Tim Liversedge on a 3D journey to the heart of one of the most beautiful wildlife reserves in the world, the Okavango Delta. Tim, the first game warden of the Okavango, has spent most of his adult life filming in the Delta. One could not have a better guide to lead us on this spectacular photo safari.
<b>Ocean Frenzy 3D</b> Giant Screen Films Release Date: Late 2007 Format: 3D The creators of <i>Pulse: A Stomp Odyssey</i> profile the massive migration of sardines off the coast of South Africa – an annual event that creates a feeding frenzy among sharks, dolphins, whales, and other big game fish. The frenzy has a strong economic and cultural impact among the various South African coastal communities.	<b>Wonders Of The Great Lakes (wt)</b> Science North Release Date: May 2008 Format: 2D <i>Wonders of the Great Lakes</i> will take the viewer on an amazing voyage of discovery from the headwaters of Lake Superior to the mouth of the St. Lawrence River. The film will explore the history, science, beauty and power of these incredible inland seas.

# GSCA 2006 Films in Development

<b>Animalopolis</b> Graphic Films Release Date: April 2007 Format: 3D Singing lions, bears that waltz, sea lions turning somersaults. Otters pray, flamingos squawk, a calf who'd rather dance than walk. Children ages three to ten, want to watch it again and again. <i>Animalopolis</i> – a giant-screen matinee film for a truly brand new audience!	<b>The Arctic (wt)</b> MacGillivray Freeman Films Release Date: TBD Format: 2D Follow an expedition team as they set out to study the present and future of our planet's North and South poles. The film will be launched in conjunction with massive scientific and educational activities planned worldwide for the International Polar Year of 2007/2008.
<b>Ansel Adams (wt)</b> Principal Large Format and SK Films Release Date: Spring 2009 Format: 2D A short film celebrating the iconic images of one of the world's best known photographers — Ansel Adams. (Authorized by the Ansel Adams Publishing Rights Trust.)	<b>Baseball 3D (wt)</b> Imax Corporation Release Date: TBD Format: 3D <i>Baseball 3D</i> , produced by Playtone and written by Pulitzer Prize-winner David Halberstam, will put audiences in the batter's box as we explore the game's rich social and cultural influences that bind us all. Prepare to duck curve balls as you visit with people of the world who call baseball their favorite pastime.
<b>Arabia (wt)</b> Orbita Max Release Date: Nov. 2008 Format: 2D A stunning film that discovers a fascinating world and a learning experience about the desert and its people. The most adventurous trip of our times, a challenge that will take us to the most inhospitable places on Earth, where the best kept treasures of humanity can be found: Arabia.	<b>Butterflies (wt)</b> MacGillivray Freeman Films Release Date: TBD Format: 2D Explore the mysteries of butterfly survival in Peru as scientists voyage to the heights of Huascarán in search of a rare blue butterfly. Audiences will take an adventure through some of the most spectacular scenery on earth, raft down turbulent white waters, trek across steep gorges, traverse perilous glaciers, and climb rugged cliffs.

<b>Call It Courage</b> John Garbett Release Date: Fall 2007 Format: 2D People call Mafatu a coward, which he can bear no longer. He must conquer his fear of the sea and prove his courage to himself and his South Pacific Island people. A Newbery Medal winner, <i>Call It Courage</i> has been published in 18 languages and has worked its way into school curricula around the world.	<b>Legends Of The Sky 3D (wt)</b> K2 Communications Release Date: May 2008 Format: 3D <i>Legends of the Sky 3D</i> is an inspiring and visually captivating documentary featuring legendary 20th century aircraft that influenced the design and construction of the next generation of aircraft. <i>Legends</i> will seek to answer the question of the ultimate flying experience, as explored through the eyes of one of the most experienced pilots living today.
<b>The Civil War (wt)</b> Giant Screen Films Release Date: 2009 Format: 2D <i>The Civil War</i> will be a large-format documentary that captures the history of this great conflict and its impact upon American history. The film will chronicle the social, political, and military history of the Civil War, leveraging the unique sight and sound of the LF medium to take adults and children on a uniquely immersive tour of its rich history.	<b>The Magic Tale (wt)</b> Orbita Max Release Date: April 2009 Format: 3D <i>The Magic Tale</i> is a 3D digital film that promotes fantasy, emotions, and entertainment among family audiences worldwide. A contemporary story of a magical journey to Africa, where the main character, a child, interacts with other children, animals, and plants, crossing the limits of our imagination.
<b>Everglades (wt)</b> K2 Communications, Stephen Low Company Release Date: TBD Format: 3D Experience North America's only sub-tropical wilderness, seen from the viewpoint of the animals themselves. Witness firsthand the moments of great suspense and drama that characterize their struggles to mate, raise a family, and simply survive. There is indeed another "magic kingdom" in Florida where the creatures are not man-made, and it ranks among the great treasures of the planet.	<b>Molecularium (wt)</b> Rensselaer Polytechnic Institute and Nanotool Productions Release Date: Winter 2007 Format: Dome 2D Molecularium, an animated feature being produced for IMAX Dome theaters, is a magical musical adventure into the amazing world of atoms and molecules. Aboard the most fantastic ship in the Universe, join Oxy, a precocious young oxygen atom, and Hydro and Hydra, her hydrogen sidekicks, on an immersive and unforgettable adventure.
<b>Flight Of The Butterflies (wt)</b> Principal Large Format and SK Films Release Date: TBD Format: 3D What creature travels 80 miles a day, yet weighs only half a gram? The monarch butterfly. Every fall 500 million migrate from Canada and the United States to the same small area of Mexico. Why? How do they navigate? Join us on this epic journey and experience one of nature's most amazing spectacles.	<b>Mummies: Secret Of The Pharaohs</b> Giant Screen Films Release Date: March 2007 Format: 2D Audiences will journey to the tombs of the great pharaohs of Egypt, exploring the history of ancient Egyptian society as told through the mummies of the past. The film will examine in detail the mummification process, its role in Egypt, and what modern scientists are able to learn from state-of-the-art DNA research.
<b>Gorilla (wt)</b> White Mountain Films Release Date: Jan. 2008 Format: 2D <i>Gorilla</i> parachutes audiences deep inside the tropical forests of Africa's Congo Basin to observe the elusive, mysterious lowland gorilla. Award-winning filmmaker George Butler and acclaimed writer Caroline Alexander bring the unknown world of the lowland gorilla and the poignant tale of its struggle for survival to the awesome canvas of the giant screen.	<b>Mysteries Of China</b> National Geographic Giant Screen Films Release Date: TBD Format: 2D <i>Mysteries of China</i> focuses on the rich history and breathtaking beauty of the world's most populous country. The film will have a dramatic and compelling story line that allows audiences to experience China for themselves, traveling throughout the country and learning about its history, culture and geography.
<b>Great White: The Sharks Of Isla Guadalupe</b> Principal Large Format and SK Films Release Date: Spring 2009 Format: 3D Three men, three different worlds, one quest. Join a legendary underwater filmmaker, an intrepid free diver, and a satellite-tagging scientist on their exciting expedition to one of the most important populations of great white sharks on earth at Isla Guadalupe. Enter and understand the world of this awesome predator.	<b>Native Americans (wt)</b> MacGillivray Freeman Films Release Date: TBD Format: 2D This film will capture the vibrant power and unique beauty of Native American culture. From the heartfelt teachings of respect for all living things, to rich cultural traditions, heroes, and history, we will share this story of visual poetry of color, art, and nature.
<b>Harry Potter And The Order Of The Phoenix: The Imax Experience</b> Imax Corporation Release Date: July 13, 2007 Format: 2D <i>Harry Potter and the Order of the Phoenix: The IMAX Experience</i> , from Warner Bros. Pictures, is the fifth installment of the successful Harry Potter film series. The film will be digitally remastered with IMAX DMR and will open simultaneously with the 35mm release on July 13, 2007.	<b>Orca: Killer Whale (wt)</b> Graphic Films Release Date: March 2009 Format: 2D Killer whales are the top predator in the sea, feared even by great white sharks. Yet they are also remarkably gentle, loyal, and the most intelligent of all non-human species. Travel around the globe with Jean-Michel Cousteau as he explores and reveals the amazing world of <i>Killer Whales</i> .
<b>Hidden Arabia 3D (wt)</b> MacGillivray Freeman Films Release Date: TBD Format: 3D The colorful history and desert landscape of the Kingdom of Saudi Arabia offer audiences an opportunity to experience a place and culture in our modern world that few will dare to visit.	<b>Portrait Of America</b> LightSource LLC/Multi Image Productions, Inc. Release Date: Spring 2008 Format: 2D Five dramatic true stories set the stage for spectacular sequences of and about what is positive about America. Stories focused on the reasons so many want to come to the USA, and about what binds Americans, not what separates them.
<b>Hot Times: A Global Warning</b> National Geographic Giant Screen Films Release Date: TBD Format: 3D <i>Hot Times</i> will immerse audiences on a jolting journey to the future in a wholly unconventional, fast-moving, giant-screen event. Filled with cutting edge science and spectacular animation, <i>Hot Times</i> will deliver the most critical environmental message today, that of climate change.	<b>River Of Doubt: Theodore Roosevelt's Greatest Adventure (wt)</b> MacGillivray Freeman Films Release Date: TBD Format: 2D The story of American president Roosevelt's perilous 1914 journey with his son and famed Brazilian naturalist/adventurer Colonel Candido Rondon down this uncharted River of Doubt in Brazil. Starvation, madness, fatal accidents, even murder combine to make this true story among the best adventure tales of all time.
<b>Humpback Whales (wt)</b> MacGillivray Freeman Films Release Date: TBD Format: 2D Endlessly curious, remarkably athletic, and gregarious, humpback whales are among the most fascinating of the great whales. Audiences will be immersed in the humpbacks' world, seeing their incredible migration, and experiencing breathtaking underwater footage accompanied by the haunting songs of the gentle giants of the sea.	<b>The Romans (wt)</b> MacGillivray Freeman Films Release Date: TBD Format: 2D A visual and narrative tribute to the epic story of the Roman Empire, its fascinating characters, and its modern vibrancy. The Roman influence survives through its amazing monuments and ruins, and the powerful impact it has had on cultures and countries is evident around the globe today.
<b>The Ice Age</b> Giant Screen Films Release Date: Feb. 2008 Format: 2D Follow modern scientists and paleontologists in their efforts to uncover the mysteries of the ice age, exploring the climatic forces that shape our past, present, and future as well as unearthing prehistoric animals that once roamed the planet. The film will absorb audiences in a fascinating interplay of science and history, and take them to stunning remote locations around the world.	<b>Surfari 3D (wt)</b> Imax Corporation Release Date: TBD Format: 3D Travel the world with renowned surfer Laird Hamilton, along with some of the sport's top competitors, on a journey to conquer Mother Nature. Set to an adrenaline-pumping soundtrack of top artists, <i>Surfari 3D</i> will take audiences inside the tube and atop the crest of these monster waves for a truly death-defying experience.
<b>Immortality: Can We Really Live Forever? (wt)</b> Graphic Films Release Date: June 2008 Format: 2D Can we ever really live forever? <i>Immortality</i> will explore the mythology, history, and potential of that questionable quest. An increasing number of scientists believe it is possible, and a few think it is inevitable.	<b>Tornado Alley (wt)</b> Graphic Films Release Date: Jan. 2009 Format: 2D June 24, 6:00 p.m., somewhere in Kansas. So begins the epic, life-affirming story of Sean Casey and his TIV (tornado intercept vehicle) as he and a cast of hundreds of scientists and fellow researchers begin their quest to uncover the mysteries of tornadic formation. Sean's job — to gather data from <i>inside</i> the tornado.
<b>Journey To The Ends Of The Earth (wt)</b> Science North Release Date: 2009 Format: 2D The poles... possessors of a stark and dazzling beauty and home to polar bears and penguins. <i>Journey to the Ends of the Earth</i> leads audiences in an exploration of the many wonders of our polar regions revealing that they share a common bond and a common fate.	<b>Volcanoes Of The Cascades (wt)</b> Graphic Films Release Date: June 2008 Format: 2D Using footage from our 1980 Academy Award-nominated LF documentary, <i>The Eruption of Mount St. Helens</i> , along with newly acquired footage and newsreel coverage, we will revisit the mountains of the Cascade Range. Inevitably, the enormous force that pushed these mountains skyward will reveal itself again, with devastating and destructive effects.
<b>Locomotive (wt)</b> K2 Communications, Stephen Low Release Date: TBD Format: 3D For over 150 years, trains have been among the most provocative and romantic symbols of power and speed. Jump onboard for an exhilarating ride tracing the evolution of railroads from the earliest wood burners to the latest hybrid. Instrumental in building modern civilization, railroads now are helping to save it.	



# Revitalize and Revolutionize Your Educational Program

by Julie Brown

This article is adapted from a talk given by the author at the Giant Screen Cinema Association in Galveston, TX, on Sept. 18.

I've been working at the **LG IMAX Theatre Sydney** for the past five years and before that for about two years when the theater first opened in 1996. The experience of having worked at the same theater, yet under two completely different styles of management, enables me to offer theater educators an insight into how we successfully revitalized our education program.

This is the story of our experiences in turning the education program in Sydney around, from a base level of 45,000 students a year — about 5% of the theater's attendance, and about 5% of the total school population of the state of New South Wales, our main market — to a high of 130,000 students, representing more than 20% of the theater's current attendance and about 10% of the potential school market today.

I will start by describing the very early days and a model for educational programming that was quite different to the conditions we enjoy today. The theater's start-up phase, from 1996–1998, was characterized by the following:

- IMAX was an unfamiliar new product;
- Only three or four titles were available;
- Programming was inflexible, show times and titles were fixed in advance;
- One education officer (me) handled school bookings, marketing, and meet-and-greet duties;
- Communication to teachers was based on our schedule and needs, not the teachers';
- The booking system was not computerized;
- Ticket prices were a high for a 45-minute film;

- There were many competing venues nearby, including an aquarium, and several museums.

During this period, while our numbers were modest at around 45,000 students, I felt that we had achieved a worthy result, given the constraints of film choice and programming, the budget for marketing,



Julie Brown

and the general place of education within the theater's priorities.

After a couple of years' break, I returned to the theater to work with executive director and CEO **Mark Bretherton**. I soon discovered a very different operation, one that had recently come out of a period of reorganization and was in need of total revitalization.

For example, bookings were being taken by the box office staff (not ideal by any stretch of the imagination), customer service levels had fallen below acceptable standards, and school attendances had fallen to new lows.

On the positive side, the theater was turning a corner. New film releases were being planned, including *Shackleton's*

*Antarctic Adventure* (which helped considerably!), and there was a willingness within management to take on new ideas and adopt new ways of doing things.

I felt the need to completely revolutionize the education program, so I set about implementing a range of elements that I call the "R Factors." They are key elements that have transformed the IMAX Theatre Sydney into one of the top school excursion venues in NSW.

I'd like to point out that I did not consciously set about with my list of key elements, systematically introducing them one by one. And I did not start with a goal of increasing school attendances to that magical number 100,000. I just started with the basics.

## The R Factors:

### Basics

- Customer Service
- Build database, computerize booking system

### Building on the Foundations

- Film programming techniques
- Curriculum links
- Joint excursion partnerships
- Regular system of communication with teachers

## Putting back the basics

### Customer Service

One of the first tasks was the appointment of a new staff member to take on the role of Bookings Officer, thereby taking back school bookings from the box office and giving the first point of contact teachers have with the theater — the telephone booking line — the respect it deserved.

How many people have heard their managers say "oh, anyone can take a booking"? Not so. There's real skill involved in the booking process, and while at the heart of it is a great sales person, the most important trait is a genuine and sincere approach to customer service.

I was very lucky to have the opportunity to appoint a booking officer from the ranks of cinema workers, someone who was familiar with the operational aspects of the business, who truly enjoyed talking to teachers, helping them plan their excursions, and was prepared to go the extra mile to give great service.

### Bookings Database

The next cab off the rank in putting back the basics was the implementation of a new computerized bookings database. If I was serious about getting things in shape, I had to review the systems for booking. So I looked to our colleagues at the **IMAX Theatre Melbourne** in the **Melbourne Museum**, who had implemented a computerized system. To cut a long story short, we had a database tailored to our needs and implemented in Sydney in a matter of weeks.

There are three very important functions of a computerized database:

- Increasing staff efficiency
- Reporting and analysis
- Marketing

Tracking and analysis of weekly numbers, both actual admissions as well as advance bookings, is vital. A computer database will enable you to get a real handle on how many advance bookings you have, for which films, and for what age groups. It will give you pointers to what's hot and what's not, and what's likely to be a good choice for future film programming.

### Building on the Foundations

Now that basic elements such as customer service and a computerized bookings system were in place, I turned my attention to some of the broader issues associated with revitalizing education:

### Film Programming for Schools

Over time, we have come to realize that the way we program films, not only for schools but for the total theater, is fundamental to our success story. But it did not happen overnight. It was gradual process that came as a result of our response to the demands of teachers.

By this time, the theater had been oper-

ating for about five years and we had built up quite a library of prints. Some, like *Antarctica*, had been around since day one in 1996, but still had good solid links to curriculum and were in good technical condition.

Thus, the concept of a film library was born. We had ten titles — many of which I hadn't even seen — on topics including Africa, Egypt, Antarctica, sea, and space. Needless to say, there was some serious movie watching to be done!

But, how to program them? Enter Teachers' Choice!

This was a concept we borrowed from our Brisbane theater (since closed), whose education program was so small that they had no need to pre-program films: they just scheduled whatever teachers asked for. Novel idea, I thought. But how could we manage such a seemingly unstructured approach? And how could we communicate this to teachers?

Baby steps. We started with the 10 a.m. film session only, branded it as "Teachers Choice," and used this phrase in our marketing materials to reinforce the concept and promote the film library. For the remainder of the program, though, we locked in set films at set times, every week the same during the school term.

Needless to say, the support of our operational team, including the chief projectionist, was very important. Imagine running a daily film program that consists of ten different titles, versus only three or four?

In response to teacher demand, we eventually gave up on programming set films at set times during the school day (10 a.m. – 1 p.m.) and resigned ourselves to the fact that the exception was to become the rule. And thus today, we operate a booking system based on complete film flexibility, accessing our wide library of film titles and, importantly, extending the life of many older films that had well and truly finished their public seasons.

Once a title is locked into a time slot for a specific school group, that information is uploaded to our Web site for all other teachers to see. They can, of course, book their class into that session if there is room. The Web site is updated every day.

It is important to note that the skill of

the bookings officer in managing this system — so that our flexibility doesn't degenerate into anarchy — is crucial. While we offer Teachers' Choice, we are ultimately in control of the schedule.

Today, since our film library has grown to the point where physical space at the theater has become a serious issue, we allocate films to specific school terms and lock them in for 12 months. Some films are available year round: the perennial favourites like *Shackleton*, *Antarctica*, *Space Station*, and *Mysteries of Egypt*. Other films with more specific curriculum appeal are limited to particular school terms (although never fewer than two terms in a year) and in this way we channel the maximum number of bookings into the smallest time frame.

We continually update the film schedule, adding new films as they are released and distributing the flyer at our teacher previews, on our Web site, in our e-newsletters, and as part of our newsletter mailouts each term (more on all that later).

### Combining School and General Programming

On page 16 is a sample of a weekly theater programming sheet, which starts with all school bookings (marked in green) locked in, and is then filled in with the rest of the session times according to what's popular that week.

An important point to note is that the group sales booking officer manages the complete schedule between 10 a.m. and 1 p.m. for a 12-month period. Each Monday morning the partially filled sheet is completed by the operations manager, who fills in the blanks. The completed program is the circulated to all theater staff. The process starts all over each Monday morning. This process allows us to:

- Lock in Teachers' Choice sessions for schools, enabling long-term planning for schools at the session times they choose
- Keep flexibility for the general programming, enabling us to react to changes in customer demand on a week-to-week basis.

(see *REV UP* on page 16)



\* New listing.

Underlined titles are 3D

Updated information is printed in bold.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

#### **Happy Feet**

Kingdom Feature Productions; distributor: Warner Bros.; director: George Miller; script: Warren Coleman, John Collee, George Miller, Judy Morris; producers: Bill Miller, George Miller, Doug Mitchell; Cast: the voices of Hugh Jackman, Nicole Kidman, Robin Williams, Elijah Wood. Release: Nov. 17, 2006.

- Film will be converted to 15/70 with the IMAX DMR process.
- Originally set for 3D release, it will now be issued only in 2D.

#### **Night at the Museum\***

A bumbling security guard at the Museum of Natural History accidentally lets loose an ancient curse that causes the animals and insects on display to come to life and wreak havoc.

Twentieth Century Fox; distributor: Fox; director: Shawn Levy; DP: Guillermo Navarro; script: Ben Garant, Thomas Lennon, Milan Trenc; score: Alan Silvestri; producers: Michael Barnathan, Chris Columbus, Bob Ducsay, Shawn Levy; executive producers: Thomas M. Hammel, Ira Shuman. Cast: Ben Stiller, Carla Gugino, Dick Van Dyke, Mickey Rooney, Robin Williams. Release: Dec. 22, 2006.

- Film will be converted to 15/70 with the IMAX DMR process.

#### **Lions 3D: Roar of the Kalahari**

Tim Liversedge Productions; distributor: National Geographic Giant Screen Film Distribution. 3D conversion: Sassoon Film Design. 3D. Release: February 2007.

- The 2003 film is being converted to 3D for re-release in 2007.

#### **Wild Africa 3D (wt)**

nWave Pictures; distributor: National Geographic

Oct '06

Jan '07

July '07

Happy NATM

Lions WA3D  
DinoGP Alps  
DinoAliv Mummies

SM3

HPOP  
FlyMe  
Balloon

Giant Screen Film Distribution (US, Canada), nWave Pictures (world); director, producer: Ben Stassen; DP: Sean Phillips. 3D. Release: February 2007.

- June-August: Filmed Tim Liversedge and Liesl Eichenberger in Botswana's Okavango delta.
- Principal photography is complete.
- Post production is under way.

#### **Dinosaurs: Giants of Patagonia**

Sky High Entertainment; distributor: Sky High; director: Marc Fafard; DP: William Reeve; aerial DP: Carl Samson; script: Marc Fafard; score: Pierre Rousseau; producer: Carl Samson. Narrator: Donald Sutherland. 3D. Release: March 1, 2007.

- Principal photography is done. CGI is under way.
- July: Recorded narration by paleontologist Rudolfo Coria.
- November: Will record narration by Donald Sutherland.

#### **The Alps**

MacGillivray Freeman Films, 4iS Four Eyes AG; distributor: MacGillivray Freeman Films; director, editor: Stephen Judson; producers: Greg MacGillivray, Mark Krenzien; DPs: Greg MacGillivray, Brad Ohlund, Michael Brown, Ron Goodman; script: Stephen Venables, Stephen Judson; line producer: Anne Marie Hammers; executive producers: Alexander Biner, Harrison Smith. Release: March 2007

- Principal photography is complete.

#### **Mummies: Secrets of the Pharaohs**

Giant Screen Films, Gravity Pictures; distributor: Giant Screen Films; director: Keith Melton; producers: Arabella Cecil, Don Kempf, Steve Kempf; DP: Reed Smoot; script: Arabella Cecil; Release: March 2007.

- October: Filming begins in Morocco, Egypt, and New York.

#### **Dinosaurs Alive! (formerly Dinosaur Hunters)**

David Clark Inc., Maryland Science Center, Giant Screen Films; distributor: Giant Screen Films; directors: Bayley Silleck, David Clark; script: David Clark and Bayley Silleck; DP: William Reeve; project manager: Jim O'Leary; producer: David Clark; executive producers: Greg Andorfer, Don Kempf. Cast: Mike Novacek, Mark Norell, Sterling Nesbitt, Alan Turner, Kristi Curry Rogers. 3D. Release: March 30, 2007.

- August: Filmed in Gobi Desert in Mongolia.
- September: Filmed backplates for CGI in redwood forests of Northern California.
- Principal photography is complete. Editing is under way.

#### **Spider-Man 3: The IMAX Experience\***

The third film in the popular series, and the second to be converted to 15/70 with the DMR process.

Columbia Pictures; distributor: Sony Pictures Entertainment; director: Sam Raimi; script: Alvin Sargent; DP: Bill Pope; score: Christopher Young; producers: Avi Arad, Grant Curtis, Laura Ziskin; executive producers: Joseph M. Caracciolo, Kevin Feige, Stan Lee. Cast: Tobey Maguire, Kirsten Dunst, James Franco. Release: May 4, 2007.

- Film will be converted to 15/70 with the IMAX DMR process.

#### **Harry Potter and the Order of the Phoenix\***

The fifth film in the popular series, and the third to be converted to 15/70 with the DMR process.

Warner Bros.; distributor: Warner Bros.; director: David Yates; script: Michael Goldenberg; DP: Slawomir Idziak; score: Nicholas Hooper; producer: David Heyman; executive producers: David Barron, Tanya Seghatchian. Cast: Daniel Radcliffe, Rupert Grint, Emma Watson, Helena Bonham Carter, Ralph Fiennes. Release: July 13, 2007.

- Film will be converted to 15/70 with the IMAX DMR process.

#### **Fly Me to the Moon**

nWave Pictures; distributor: nWave Pictures Distribution; director: Ben Stassen; script: Domonic Paris; producers: Charlotte Huggins, Gena Gallo; executive producers: Ben Stassen, Domonic Paris. 90 minutes. 3D. Release: Summer 2007.

- Animation will continue through early 2007.
- 40 minutes of animation is complete.
- Will open in LF 3D and digital 3D versions.

#### **Balloon Fiesta (wt)**

Immortal Classics; distributor: tba; writer, director, producer: Ted Gomillion; LF camera: Lee Parker; HD camera: Gary Marshall, Sid Findley, Russ Fink; executive producers: Stephen Komadina, Ted Gomillion. Release: 2007.

- October: Filming the Albuquerque Balloon Fiesta.

#### **Vincent Van Gogh: Bigger Than Painting (wt)**

Camera Lucida, Les Productions De La Géode; distributor: Les Productions De La Géode; directors: Peter Knapp, François Bertrand; producers: François Bertrand, Saskia Bakhuys-Vernet; DPs: Vincent Mathias, Laurent Chalet; script: Peter Knapp, François Bertrand; executive producer: François Bertrand. Release: Fall 2007.

- Have filmed at the Van Gogh Museum in Amsterdam, Musée d'Orsay in Paris, at Arles and Auvers-sur-Oise in France, and in the Netherlands.
- Additional photography is planned for the first quarter of 2007 in the South of France.



SeaMon

VVG

OF3D  
BigWave

D&amp;W3D WP

Sea Rex

WOTGL POF

WTP

PV

**Sea Monsters: A Prehistoric Adventure** (wt)

National Geographic; distributor: National Geographic; director: Sean M. Phillips; DP: T.C. Christianson; underwater DP: Bob Cranston; script: Mose Richards; producers: Lisa Truitt, Jini Durr; executive producer: Lisa Truitt, Tim Kelly. 3D. Release: October 2007.

- Principal photography is complete.
- Animation continues and editing is under way.

**Big Wave Hunters**

Deep Water Films in association with Graphic Films; distributor: tba; director: Ryan Casey; DP: Steve Ford; co-producer: Ian Pancer; producers: Ryan Casey, Steve Ford. Release: late 2007.

- Will be filming the biggest swells in the North Pacific throughout the winter.

**Ocean Frenzy 3D** (wt)

Giant Screen Films, Yes/No Productions; distributor: Giant Screen Films; directors/writers: Steve McNicholas, Luke Creswell; producers: Don Kempf, Steve Kempf, David Marks; DPs: Reed Smoot, David Douglas; editor: Steve McNicholas; score: Luke Creswell; sound designer: Mike Roberts. 3D. Release: late 2007

- Additional footage still to be captured.

**Dolphins & Whales 3D** (wt)

3D Entertainment, McKinney Productions; distributor: 3D Entertainment; director: Jean-Jacques Mantello; DP: Gavin McKinney; score: Christophe Jaquelin; executive producer: François Mantello. 3D. Release: February 2008.

- July: Two-week expedition in the Azores to film

sperm whales and pilot whales.

- September: Three-week expedition off Rurutu Island (Polynesia) to film humpback whales.

**Water Planet: Grand Canyon Adventure** (wt)

MacGillivray Freeman Films Educational Foundation; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producers: Greg MacGillivray, Shaun MacGillivray, Mark Krenzien; script: Jack Stephens; editor: Stephen Judson; photography: Greg MacGillivray, Brad Ohlund, Ron Goodman, Jack Tankard; executive producer: Harrison Smith. 3D. Release: March 2008.

- September: Principal photography began on the Colorado River in the Grand Canyon.

**Sea Rex**\*

Sea Rex will use CGI to revive ancient sea reptiles and present them in their native environments.

N3D Land Productions, Virtuosity; distributor: TBD; directors: Ronan Chapalain, Pascal Vuong; producer: Pascal Vuong; script: DP: Christophe Grellie; script: Pascal Vuong, Nathalie Bardet; score: Franck Marchal; executive producer: Dominique Rigaud. 3D. Release: Spring 2008.

- July: Filmed at the Science Museum in London.

**Wonders of the Great Lakes**

Science North; distributor: tba; director: David Lickley; DP: Jack Tankard; producer: David Lickley; executive producer: Jim Marchbank. Release: May 2008.

- September-October: Shooting aerials around the Great Lakes and story elements at Niagara Falls and on Lake Superior.

**The Passion of Flight**

StarDance Pictures, MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Eric Magnan; producers: Marie Christine de Montbrial, Ron Goodman, Greg MacGillivray; script: DP: Ron Goodman; script: Ron Goodman, Marie Christine de Montbrial; executive producers: Marie Christine de Montbrial, Ron Goodman. Cast: Patty Wagstaff, Steve Hinton, other aviation personalities. Release: June 2008.

- Summer 2006: Filmed at the Planes of Fame Museum in Chino, CA.
- U.S. filming will include Rhinebeck Airshow in New York, Edwards and Nellis Air Force Bases, and Reno, NV. International locations include Canada, France, Russia, Sweden, Germany, U.K.

**We The People**

Inland Sea Productions; distributor: Jodi Capps; directors, writers, producers: John Altman, Aimee Larabee. Release: 2008.

- Filming aerials in the Washington, DC, area has been delayed until April 2007.

**Pastoral Vertigo: A Mowing Task Force**\* (wt)

The mysterious ballet of sheep and cow herds at the feet of the Alps.

Epithete Films, Les Productions De La Géode; distributor: Les Productions De La Géode; director: Philippe Vuailat; producer: Emmanuel Legrand; DP: Philippe Ros; script: Philippe Vuailat; Pierre Lachenal; executive producer: Emmanuel Legrand. Release: Winter 2008.

- Clips filmed earlier this year were shown at the GSCA conference in Galveston.



A stereo scene from National Geographic's Lions 3D, which is being converted from 2D to 3D. These pictures are printed for cross-eyed viewing. To view in 3D, hold the page squarely in front of you in strong, even light. Cross your eyes until the two images overlap exactly, using the lion's head as your guide. The image will be out of focus at first, but hold this position and allow your eyes to relax until the image comes into focus and the 3D effect appears. The image may come briefly into focus and pop out again, but just relax and keep trying. Once you've got it, you will be able to look around the whole scene.

(from *REV UP* on page 13)

## Curriculum Links and Resources

In assessing which films should become part of the film library for schools, it is important to take into account the popularity of certain films and the school curriculum.

A good friend and colleague from the nearby **Powerhouse Museum** once said: "Curriculum *justifies* the excursion. It doesn't *motivate* the excursion." In other words, it's all about balance. Curriculum is certainly important, but so are the other factors: the total experience to be had by both students and teachers, as well as price and value for money.

As an ex-teacher, I didn't find it hard to understand the curriculum. I knew the basics of my subject area and I was able to quickly pick up the fundamentals of other subject areas over time. But, more im-

portantly, I knew whom to contact at the various education authorities if I needed assistance. Having an instinct for what will help teachers *justify* their excursion (if not *motivate* it in the first place) was a big help in establishing the film library, and in lobbying for new titles (as I have been known to do).

As a result, we focus on promoting films that have clear links with school curricula. Science and humanities classes are the most frequent visitors to the theater, but they are supplemented by the full range of other subject areas: English and Media Studies, Music, Personal Development, and Visual Arts, depending on the curriculum links we have identified.

One of the biggest sticking points for us, and theaters outside North America, has been the need to tailor the film study guides to our local curriculum standards. In Australia school curriculum is orga-

nized on a state-by-state basis and we can be rather parochial. The fact that we use terminology that our local teachers understand has assisted in building the credibility of the theater as a genuine educational resource.

Examples of such tailoring include:

- Commissioning a science teacher to re-write the *NASCAR 3D* study guide to include background information (since NASCAR was unfamiliar in Australia), and convert measurements and formulas to metric standards
- Producing film synopsis fact sheets for all new films, outlining local curriculum links for primary and secondary classes
- Editing study guides to remove references to curriculum standards not relevant in Australia

## Joint Excursion Packages

As a stand-alone commercial theater

# IMAX<sup>®</sup>

## LG IMAX Theatre Sydney - Film Program

DATE : THUR 14-Sep-06  
WED 20-Sep-06

ISSUED : 18-September-2006

THU 14-Sep-06	FRI 15-Sep-06	SAT 16-Sep-06	SUN 17-Sep-06	MON 18-Sep-06	TUE 19-Sep-06	WED 20-Sep-06
TIME	TIME	TIME	TIME	TIME	TIME	TIME
10:00am	10:00am	10:00am	10:00am	10:00am	10:00am	10:00am
11:00am	11:00am	11:00am	11:00am	11:00am	11:00am	11:00am
12:00pm	12:00pm	12:00pm	12:00pm	12:00pm	12:00pm	12:00pm
1:00pm	1:00pm	1:00pm	1:00pm	1:00pm	1:00pm	1:00pm
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8:00pm	8:00pm	8:00pm	8:00pm	8:00pm	8:00pm	8:00pm
9:00pm	9:00pm	9:00pm	9:00pm	9:00pm	9:00pm	9:00pm
10:00pm	10:00pm	10:00pm	10:00pm	10:00pm	10:00pm	10:00pm

FILM SUMMARY				Bookings / Advance sales	
3D		2D		Sold out or Private Sessions	
The Ant Bully	0	Greece	9	Thursday 14th - 11am BUGS - SOLD OUT	
Deep Sea	35	Mystic India	3	Tuesday 19th - 1pm DEEP SEA - SOLD OUT	
Wild Safari	23	Roving Mars	2		
Haunted Castle	7	School Films	11		
Mag Desolation	1				
TOTAL:	66	TOTAL:	25		

Film Programming Sheet



with a premium-priced product that lasts only 45 minutes, we were faced with a difficult challenge: how to give teachers justification for bringing students out of school for the best part of day, while meeting both curriculum outcomes and financial limitations.

Part of the solution was building a series of joint excursion packages that expanded the trip beyond a single film experience. As I mentioned, being in the heart of Darling Harbour, a popular tourist area, we are surrounded by several other cultural attractions, each of which already had a well-developed education program and established visitor base of schools. This gave us the opportunity of harnessing our central location to attract school groups already visiting the Harbour, as well as giving other, non-visiting schools a reason to book a full day excursion.

We also established a three-tier price structure:

- Single Film, AUD\$9.00 (US\$6.75) per student.
- Double Film Deal. Two films in one day, back-to-back or with a lunch break in between. AUD\$14.50 (US\$10.90)
- Joint Excursion Packages. Partnerships with other attractions and discounted entry at both venues created themed, value-for-money full-day excursions. AUD\$8.00 per student (US\$6.00), plus the admission to the other venue (usually AUD\$4.00–9.00)

Each of these tiers now accounts for about a third of all student ticket sales. All our packages are listed online and key partnerships are promoted at the launch of relevant new films.

We started out small. Because Mark Bretherton had worked at the Powerhouse Museum, we had a natural introduction to the education team there and our first excursion partnership was born. We agreed on a package that gave students a \$1.00 discount at each venue, enabling students to see any film at the IMAX with any excursion to the Powerhouse. Since many of their exhibitions covered themes in our films, we agreed to keep the package broad and accessible to all, and not limit it to any one film.

We have now an average of 12,000 students a year visiting our theater as part of

a combined excursion with the Powerhouse Museum, which is about one third of all joint-package visits to the theater.

The other third is accounted for by our close neighbour, the **Sydney Aquarium**, which came on board as an excursion partner just a few years ago. Located only five minutes away on foot from the theater, the aquarium is an ideal partner for all our marine films, which are the focus of themed packages on everything from kindergarten excursions about “the sea” to coral reef case studies at senior school levels.

Importantly, packages benefit both partners, and the aquarium is a good case in point. Prior to the establishment of our joint packages, the aquarium’s major school market consisted primarily of Kindergarten to Year 2 classes, ages 5–7. By contrast, our main market at the theater was dominated by middle secondary school groups, with very few younger children visiting. With the partnership both attractions managed to increase market share in the areas previously lacking. And today we both enjoy a wide spread of ages visiting our venues.

But this didn’t happen without careful consideration of the types of films we would use as the focus of our packages. We chose *The Living Sea*, *Ocean Wonderland 3D*, and *Deep Sea 3D* as the focus of our “Sea” package for the Kindergarten level. We used *Coral Reef Adventure* for the older students who wanted more detail for their case studies of threats to reef environments. Their trips included a special talk by the aquarium’s scientists.

We now have ten partners for variously themed excursions, including the **Australi-**



*The LG IMAX Theatre in Sydney.*

**an National Maritime Museum**, whose “Frozen Land” package, tied to *Shackleton’s Antarctic Adventure*, added 10,000 students to our school program that year. The **Australian Museum** developed a package on “Life and Death in Ancient Egypt” to coincide with the launch of a major exhibition. We brought *Mysteries of Egypt* out of the vault (so to speak) and held a combined preview event for teachers with the museum. The momentum built and bookings rolled in, resulting in about 8,000 admissions added to our education program that year.

The partnerships have taken on a life of their own with the formation of the “Darling Harbour Educators Network,” a loose association of education professionals from museums, excursion venues, and transport and accommodation providers. We are working together on a collective marketing initiative that establishes Darling Harbour as an educational precinct in its own right.

*(see REV UP on page 18)*



(from **REV UP** on page 17)

### Regular Communications with Teachers

Last but not least, and possibly the most important R Factor of all: marketing. Building a regular system of communication with teachers has been the single most important factor in revitalizing and revolutionizing our education program. Without communication in a regular, timely manner, all of our efforts outlined above would have been in vain.

Within this most important area, the most important single change I made in marketing to schools was establishing a regular school mailing timed to coincide with the start of every school term, *not* with the release of each new film, as we had done previously.

In NSW there are four school terms, each separated by holiday period of two to five weeks. The school year starts in summer, at the end of January, and ends just before Christmas in December.

When I started on the revitalization process, I knew that I needed to build a strong, loyal database of teachers who would, in effect, become advocates for the theater. So I purchased the latest list of schools and set about developing a direct mail strategy that is as relevant today as it was more than five years ago. It is a quarterly school mailing consisting of:

- A four-page, high-quality colour newsletter
- A cover letter to specific faculties, speaking the language relevant to their subject areas
- A fax-back invitation to see the latest new film and hear from a relevant educational expert

The importance of the *regularity* of this communication piece cannot be overstated. The teachers receive it during the first week of every school term, without fail. And of course inside the newsletter is the all-important invitation to the free preview event. I adopted the Pavlov principle (maybe it came from my own teacher training): set up a response and reward mechanism that is the same, term after term. In the first few years, the reward was not only a free new film at the IMAX, but free food and drink!

We eventually moved away from providing food and beverage at teacher previews, because it was too costly, and instead offered parking deals and discounts to nearby restaurants to create a total package.

At the start of each school year, I added an extra layer to the collateral, with the creation of the IMAX Film Festival for Teachers, which showcased key classic titles from our school film library at the start of each year. This is helpful for new teachers or for teachers who missed out on the original film preview.

Another addition to the mailout has been a Film Program flyer, an easy-reference card that spells out which films are screening in which school terms, and promotes new films planned for release in coming months.

### Conclusions

These R Factors do not operate in isolation from either one another, or the theater as a whole. Integration is the key, as is support for education from all facets of the theater business.

So, how can you put the REV back into your education program?

- Take stock of the situation. Start with the basics and build on the foundations to create a dynamic education program that is responsive to the needs of teachers.
- Keep adding to your product base with new films and new ways of packaging films – both old and new – with the opportunities around you.
- Build up a database of loyal teacher advocates with whom you communicate (in terms they understand) on a regular and timely fashion.
- Always give them something for nothing: the latest movie and a cheap meal with their teaching friends.
- And back it all up with a strong customer service ethic from the time they pick up the phone to the time they walk out your door.

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## Worldwide LF Theater Inventory

As of Oct. 1, 2006

By Manufacturer							
Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		2	1		3		6
GOTO		22		1			23
IMAX	3	46	43	6	171	3	272
IWRK		23	7		23	1	54
KINO		1	2		6		9
MEGA	1	3	6	1	15	1	27
Other		7	9		3		19
<b>Total</b>	<b>4</b>	<b>104</b>	<b>68</b>	<b>8</b>	<b>221</b>	<b>5</b>	<b>410</b>
By Format and Operator Type							
C = Commercial Standalone    CT = Theme Park CM = Multiplex                    I = Institutional							
		C	CM	CT	I	Total	
Africa	8/70				1	1	
	15/70		2		1	3	
	<b>Total</b>		<b>2</b>		<b>2</b>	<b>4</b>	
Asia/Pac	8/70	5		6	23	34	
	10/70			2	19	21	
	15/70	10	12	2	25	49	
	<b>Total</b>	<b>15</b>	<b>12</b>	<b>10</b>	<b>67</b>	<b>104</b>	
Europe	8/70	3	5	5	11	24	
	15/70	9	18	5	12	44	
	<b>Total</b>	<b>12</b>	<b>23</b>	<b>10</b>	<b>23</b>	<b>68</b>	
Middle East	8/70		1			1	
	10/70				1	1	
	15/70	1	4		1	6	
	<b>Total</b>	<b>1</b>	<b>5</b>		<b>2</b>	<b>8</b>	
North America	8/70	8	8	1	26	43	
	15/70	26	58	4	90	178	
	<b>Total</b>	<b>34</b>	<b>66</b>	<b>5</b>	<b>116</b>	<b>221</b>	
South America	8/70				2	2	
	15/70		2		1	3	
	<b>Total</b>		<b>2</b>		<b>3</b>	<b>5</b>	
World	8/70	15	14	12	63	104	
	10/70			2	20	22	
	15/70	46	96	11	130	283	
	<b>Total</b>	<b>62</b>	<b>110</b>	<b>25</b>	<b>213</b>	<b>410</b>	
By 2D / 3D							
	2D	3D	Total				
Africa	4		4				
Asia/Pac	78	26	104				
Europe	33	35	68				
ME	3	5	8				
NA	117	104	221				
SA	3	2	5				
<b>Total</b>	<b>238</b>	<b>172</b>	<b>410</b>				

# Bookings: October 2006 by Film

## 666 bookings of 99 films in 287 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
<b>AEK</b>	Los Angeles NA	5/1/06	10/31/06	<b>Cyberwor</b>	<b>San Diego RHF</b>	<b>10/1/06</b>	<b>9/30/07</b>		Dallas MNS	5/27/06	11/27/06
<b>Africa</b>	<b>Lucerne</b>	<b>9/1/06</b>	<b>12/2/06</b>		<b>Ankara AFM</b>	<b>9/15/06</b>	<b>9/15/07</b>		Dayton	12/3/04	12/3/06
	Menlyn	6/16/05	12/31/06		Istanbul AFM	1/1/06	12/31/06		Edmonton TWS	6/9/06	12/9/06
	Penrith	7/31/06	7/31/07		Kuala Lumpur Di	10/27/05	10/26/07		Garden City	12/10/04	12/31/06
	Toronto OP	6/1/05	12/31/06		Poitiers Imax 3D	2/4/06	12/31/06		Hampton	12/10/04	12/31/06
<b>AIA3D</b>	Poitiers Imax 3D	2/4/06	12/31/06		Seoul CGV	3/3/06	3/2/08		Hong Kong SM	12/10/05	12/31/06
<b>AJ</b>	<b>Bogota Mal</b>	<b>4/1/06</b>	<b>11/9/06</b>		<b>Sofia CC</b>	<b>10/13/06</b>	<b>10/12/07</b>		Kansas City Sci	8/5/06	1/31/07
	Rochester MSC	4/1/06	3/31/07	<b>Dolphins</b>	Atlanta FMNH	9/1/06	11/1/06		Killeen	5/2/06	11/2/06
<b>Alamo</b>	San Antonio 2D				Boston MOS	6/30/06	11/4/06		Las Vegas Lux	12/10/04	12/31/06
<b>Alaska</b>	Baltimore	5/29/06	10/31/06		Mumbai	12/2/05	12/1/06		Los Angeles CSC	6/30/06	12/31/06
	<b>Garza Garcia</b>	<b>10/5/06</b>	<b>4/5/07</b>		Parker	3/4/06	3/2/07		McMinnville	10/31/06	4/30/07
	Vancouver Imx	5/26/06	10/5/06		Portland	3/15/06	11/2/06		Menlyn	7/1/06	10/1/06
<b>ALBT</b>	Coomera	11/1/05	10/31/07		Seoul 63	7/1/06	7/1/07		Milwaukee	8/4/06	12/9/06
	<b>Hague</b>	<b>10/9/06</b>	<b>10/29/06</b>		Thessaloniki	3/1/06	2/28/07		Oklahoma City	10/21/05	10/19/06
	<b>Jackson MS</b>	<b>10/22/06</b>	<b>10/31/07</b>	<b>DS3D</b>	<b>Alamogordo</b>	<b>7/1/06</b>	<b>6/30/07</b>		Pensacola	6/3/05	10/31/06
	Sioux Falls	5/27/06	10/6/06		Ann Arbor NA	5/12/06	11/4/06		Richmond SMV	5/27/06	10/1/06
	Toronto OP	6/1/05	12/31/06		<b>Atlanta FMNH</b>	<b>10/21/06</b>	<b>3/30/07</b>		Rochester Cmk	8/19/06	11/19/06
<b>AlienAdv</b>	Berlin CS	3/1/00			Baltimore	5/26/06	6/30/07		Saint Louis SC	3/11/05	12/31/06
	Eilat Epic	4/4/04	12/31/06		Berlin CS	4/6/06	10/5/07		Seattle PSC 1	12/26/04	12/31/06
	Fort Lauderdale	5/1/06	4/30/07		Birmingham AL	5/27/06	11/22/06		Sioux Falls	5/27/06	10/6/06
	Glasgow	3/1/05	12/31/06		Buenos Aires NA	5/12/06	4/30/07		Taipei MCRC	1/1/05	1/1/07
	Lodz CC	7/1/06	12/31/06		<b>Galveston</b>	<b>9/22/06</b>	<b>9/21/07</b>		Toronto OSC	3/1/06	1/31/07
	Madrid	4/2/03			<b>Gatineau</b>	<b>9/9/06</b>	<b>2/28/07</b>		Victoria	5/26/06	11/26/06
	Nuremberg	8/15/06	8/15/07		Katowice CC	5/17/06	5/16/07		Winnipeg	5/5/06	11/6/06
<b>Amazon</b>	<b>Duluth</b>	<b>9/8/06</b>	<b>11/30/06</b>		Krakow CC	5/17/06	5/16/07	<b>FON</b>	<b>Baltimore</b>	<b>11/5/04</b>	<b>6/30/07</b>
	Kansas City Zoo	3/18/06	12/10/06		<b>London BFI</b>	<b>9/3/06</b>	<b>3/2/07</b>		Bogota Mal	12/1/05	11/30/06
	Raleigh Exp	2/1/06	10/6/06		<b>London SM</b>	<b>3/3/06</b>	<b>3/2/07</b>		Boston MOS	5/28/04	6/30/07
<b>Antarc</b>	Melbourne MV	1/1/06	12/31/06		Melbourne MV	4/13/06	4/12/07		Bradford	10/3/06	10/3/07
	Nanchang	9/11/06	3/10/07		<b>Montreal SC</b>	<b>5/3/06</b>	<b>1/7/07</b>		Calgary TWS	3/20/05	6/30/07
	Seattle PSC 1	3/1/06	2/28/07		Moscow	5/31/06	5/30/07		<b>Dallas MNS</b>	<b>9/29/06</b>	<b>3/2/07</b>
	Sydney WBS	1/1/06	12/31/06		<b>Myrtle Beach</b>	<b>7/7/06</b>	<b>7/6/07</b>		<b>Dwingeloo</b>	<b>6/1/05</b>	<b>5/31/07</b>
<b>AntBully</b>	Sacramento Imx	9/15/06	10/06		Omaha Zoo	6/1/06	3/1/07		Fort Lauderdale	9/13/04	12/31/06
<b>AR</b>	Guayaquil	4/06	10/06		<b>Osaka Sun</b>	<b>9/1/06</b>	<b>8/31/07</b>		Houston MNS	3/6/05	5/31/07
	Pittsburgh CSC	9/15/06	6/07		Philadelphia	4/24/06	4/23/07		Jakarta	11/1/05	10/30/06
	Quebec	4/06	10/06		Quebec	6/23/06	6/22/07		London SM	2/24/06	
<b>Bears</b>	<b>Hastings</b>	<b>9/11/06</b>	<b>3/11/07</b>		Saint Augustine	8/15/06	3/1/07		Lucerne	2/15/05	11/30/06
	<b>Saint Felicien</b>	<b>5/31/06</b>	<b>5/31/07</b>		<b>San Diego RHF</b>	<b>7/1/06</b>	<b>6/30/07</b>		Madrid	7/1/06	12/31/06
<b>Beavers</b>	Calgary TWS	1/25/06	1/24/07		<b>Singapore DC</b>	<b>8/5/06</b>	<b>1/31/07</b>		Malaga Yel	3/25/06	12/31/06
	Kenner	9/15/06	9/14/07		Sinsheim	5/4/06	11/3/07		Myrtle Beach	4/1/06	3/30/07
	New York AMNH	4/15/05			Sydney WBS	5/25/06	5/24/07		Nanchang	11/15/05	11/30/06
<b>BP</b>	Riccione	6/1/06	5/31/07		<b>Tallahassee</b>	<b>7/7/06</b>	<b>1/7/07</b>		Nuremberg	11/1/05	10/31/06
<b>Bugs</b>	Corsicana	5/1/06	10/1/06		<b>Townsville</b>	<b>7/17/06</b>	<b>12/31/06</b>		Quebec	2/20/06	2/28/07
	Detroit SC	7/8/06	1/1/07		<b>Tulsa Cmk</b>	<b>8/18/06</b>	<b>3/2/07</b>		Raleigh Exp	5/1/06	1/31/07
	Leon Exp	7/14/06	11/14/06		Warsaw CC	5/17/06	5/16/07		Richmond SMV	9/18/04	6/30/07
	<b>Madison Star</b>	<b>10/13/06</b>	<b>4/13/07</b>	<b>E3D</b>	Glasgow	6/25/04	12/31/06		Saint Louis SC	9/17/04	12/31/06
	<b>Pittsburgh CSC</b>	<b>9/1/06</b>	<b>5/1/07</b>		Prague CC	10/1/06	12/31/06		<b>San Diego RHF</b>	<b>5/28/04</b>	<b>9/30/07</b>
	<b>Spokane</b>	<b>9/21/06</b>	<b>3/21/07</b>		Sinsheim	5/16/03	12/31/06		<b>Spokane</b>	<b>8/20/04</b>	<b>6/30/07</b>
	Toronto OSC	5/5/06	1/5/07	<b>EMSH</b>	Castle Rock	3/92			<b>Sudbury</b>	<b>2/1/06</b>	<b>6/30/07</b>
	<b>Vantaa</b>	<b>9/1/06</b>	<b>9/1/07</b>	<b>Everest</b>	Atlanta FMNH	9/1/06	11/1/06		Tampa MOSI	5/27/06	5/31/07
	<b>Xalapa</b>	<b>9/1/06</b>	<b>1/1/07</b>		Chandigarh	5/15/06	5/14/07		Valencia Spn	2/1/06	2/2/07
	Shakopee	5/15/06	10/31/06		<b>Charlotte</b>	<b>9/20/06</b>	<b>12/7/06</b>		Vulcania	1/1/06	12/31/07
<b>CM</b>	Albuquerque	3/25/06	10/15/06		Des Moines	9/1/06	6/1/07	<b>Galapago</b>	<b>Berlin CS</b>	<b>8/11/06</b>	<b>8/10/07</b>
<b>CRA</b>	Barcelona	2/16/06	2/18/07		<b>Duluth</b>	<b>9/8/06</b>	<b>11/30/06</b>		Moscow	10/24/05	10/23/06
	Charleston WV	7/21/06	1/31/07		<b>Fort Worth</b>	<b>9/1/06</b>	<b>12/31/06</b>		<b>Nuremberg</b>	<b>8/3/06</b>	<b>8/2/07</b>
	Garden City	6/1/06	4/1/07		Manila	5/19/06	5/29/07		<b>Philadelphia</b>	<b>10/6/06</b>	<b>12/31/06</b>
	Hastings	4/5/06	12/3/06		Mumbai	12/2/05	12/1/06	<b>GC</b>	Albany GA	5/6/06	10/31/06
	Karlshamn	1/15/06	8/31/07		Salt Lake City CP	6/15/06	12/07		Dhaka	9/26/05	10/3/06
	Louisville SC	3/29/03	10/15/06		San Diego RHF	9/1/06	9/30/07		Ghaziabad Aer	2/10/06	2/10/07
	Lucerne	9/16/05	11/15/06		<b>Sioux Falls</b>	<b>9/22/06</b>	<b>11/1/06</b>		Grand Canyon	11/1/99	12/06
	Madrid	5/1/06	5/31/07	<b>ExplClub</b>	San Antonio Aztec	4/1/06	9/1/07		<b>Hartberg</b>	<b>9/6/03</b>	<b>9/30/07</b>
	<b>New Orleans</b>	<b>5/26/06</b>	<b>11/1/06</b>		Taipei MCRC	1/1/06	12/31/06		<b>Lucerne</b>	<b>5/1/05</b>	<b>12/31/06</b>
	Richmond SMV	1/15/06	1/14/07	<b>Extreme</b>	Stockholm	11/25/05	11/1/06		Myrtle Beach	4/1/06	3/30/07
	San Diego RHF	10/1/06	11/1/06	<b>FEOC</b>	Toronto OP	10/1/05	10/1/06		Nuremberg	12/1/02	12/31/06
	Syracuse	2/18/06	10/15/06	<b>FightPil</b>	Alamogordo	10/1/05	10/1/06		Penrith	7/16/05	7/21/07
	Valencia SPN	9/15/06	9/14/07		Chantilly	12/10/04	12/10/06		Speyer Dome	1/23/05	12/31/06
<b>CTPA</b>	<b>Tallahassee</b>	<b>6/16/06</b>	<b>12/20/06</b>		Columbus COSI	5/26/06	12/1/06		Stockholm	3/1/04	12/31/06
<b>CV</b>	Myrtle Beach	6/1/06	12/31/06		Corpus Christi	2/3/05	12/31/06		Yellowstone	2/10/06	2/10/07

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
GF	Sudbury	3/1/03	3/31/07	JGWC	Taipei WVC	2/1/06	1/31/07		Melbourne MV	3/1/05	12/31/06
GN	Puebla	8/15/06	4/15/07		Birmingham AL	9/2/06	1/26/07		Norlyn	7/1/06	12/31/06
	Saint Felicien	4/05	12/06		Fort Worth	9/18/06	5/30/07		Norwalk	1/1/06	12/31/06
	Taipei MCRC	1/1/06	12/31/06		Hibbing	9/1/06	6/30/07		Nuremberg	1/3/03	12/31/06
GP	Vancouver Imx	3/1/06	10/31/06	JIAC	Melbourne MV	7/24/06	12/31/06	MOF	Saint Louis SC	1/1/06	12/31/06
Greece	Syracuse	9/6/06	3/5/07		Sioux Falls	10/8/06	1/26/07		<b>San Diego RHF</b>	<b>11/1/01</b>	<b>9/07</b>
	Atlanta FMNH	8/19/06	8/18/07		Lehi	1/1/06	11/1/06		San Jose CA	2/12/03	12/31/06
	Chicago MSI	2/16/06	6/15/07		Pittsburgh Cmk	6/2/06	6/1/07		Seattle PSC 1	9/20/06	1/7/07
	Cleveland	2/16/06	10/31/06	Kilimanj	Rochester Cmk	6/2/06	6/1/07	MOTM	Sioux Falls	6/1/06	5/31/07
	Copenhagen	5/16/06	5/15/07		San Antonio Aztec	4/15/06	4/14/07		Speyer Dome	1/23/05	12/31/06
	Denver MNS	6/9/06	2/15/07		San Diego RHF	8/18/06	10/30/06		Toronto OP	7/1/04	12/31/06
	Duluth	2/24/06	9/15/07		<b>Spokane</b>	<b>1/1/06</b>	<b>6/30/07</b>		Grand Rapids Cel	8/15/06	8/14/07
	Edmonton TWS	2/17/06	2/15/07	L&C	Saint Louis SC	9/22/06	3/1/07	MOTN	Pensacola	1/18/96	
	<b>Harrisburg</b>	<b>2/16/06</b>	<b>10/6/06</b>		Cincinnati MC	10/1/03	12/31/06		Saint Paul	1/15/06	8/31/07
	Houston MNS	9/22/06	9/21/07		Col Springs Cmk	1/4/06	1/3/07		San Diego RHF	10/1/06	11/1/06
	Louisville SC	2/16/06	2/15/07		Corpus Christi	1/1/03	12/31/06		Calgary TWS	3/1/06	5/30/07
	Melbourne MV	6/15/06	6/14/07	LOLL	Des Moines	9/20/06	9/20/07	MOTN	San Antonio Aztec	4/1/06	9/1/07
	Montreal SC	10/6/06	3/31/07		Erie	7/1/06	12/31/06		Albuquerque	9/15/06	3/15/07
	Nuremberg	6/1/06	6/1/07		Fort Lauderdale	9/26/04	12/31/06		Alexandria	6/1/06	5/31/07
	Oklahoma City	3/10/06	3/9/07		Garden City	9/1/04	12/31/06		Baltimore	10/15/06	10/14/07
	Orlando SC	3/1/06	2/15/07	LS	Houston MNS	6/5/05	12/31/06		Birmingham UK	9/15/06	9/15/07
	Regina	9/10/06	9/9/07		Hutchinson	4/1/06	3/31/07		Cairo EMA	7/6/06	7/5/07
	Richmond SMV	2/16/06	10/06		Louisville SC	9/16/06	1/5/07		Detroit SC	2/1/06	9/15/07
	Sacramento Imx	3/15/06	11/14/06		Lucerne	9/1/06	11/30/06		Garza Garcia	8/3/06	12/31/06
	Saint Louis SC	9/5/06	9/4/07	LW	<b>Portland</b>	<b>8/16/02</b>	<b>6/07</b>		Houston MNS	10/1/05	10/15/07
	Saint Paul	6/15/06	1/7/07		Saint Louis Arch	5/29/04			Karlshamn	9/15/06	8/31/07
	San Diego RHF	2/24/06	2/1/07		<b>San Diego RHF</b>	<b>8/2/02</b>	<b>9/07</b>		Louisville SC	1/15/06	10/15/07
	San Jose CA	9/20/06	9/19/07		San Jose CA	10/1/03	12/31/06		Melbourne MV	9/15/06	9/14/07
	Seattle PSC 2	2/16/06	10/15/06	M3D	Sioux Falls	6/1/06	5/31/07		Mobile	3/1/06	2/28/07
	Spokane	2/24/06	2/1/07		Spokane	2/10/06	12/31/06		Myrtle Beach	10/15/06	8/31/07
	Stockholm	2/16/06	11/12/06		West Nyack Imx	6/1/06	12/31/06		Omaha Zoo	9/1/06	3/15/07
	Sudbury	9/15/06	3/15/07		Yellowstone	6/15/02	12/31/06		Oviedo Yel	5/27/05	
	Sydney WBS	6/29/06	6/28/07	M3Dcc	Loch Lomond	7/24/02			Raleigh Exp	10/6/06	4/5/07
	Tempe Imx	9/29/06	1/28/07		Albany GA	5/1/06	11/3/06		Saint Louis SC	10/10/05	10/15/06
	Vancouver TWS	2/16/06	3/31/07		Davenport	7/1/06	6/30/07		<b>San Antonio 2D</b>	<b>3/15/06</b>	<b>1/31/07</b>
	Berlin CS	4/5/01	12/06		Riccione	7/1/06	1/31/07	MysticInd	San Diego RHF	9/1/06	10/30/06
HaunCast	Eilat Epic	4/4/04	12/31/06	M3D	Rochester MSC	10/7/06	9/3/07		Sudbury	9/30/05	6/30/07
	Galveston	11/7/05	1/7/07		<b>Little Rock</b>	<b>9/1/06</b>	<b>3/1/07</b>		Sydney WBS	9/15/06	9/14/07
	<b>Guayaquil</b>	<b>10/20/06</b>	<b>9/30/07</b>		<b>Parker</b>	<b>11/1/05</b>	<b>11/6/06</b>		<b>Tijuana</b>	<b>10/21/06</b>	<b>10/20/07</b>
	Hampton	10/6/06	11/5/06		<b>Saint Felicien</b>	<b>5/31/06</b>	<b>5/31/07</b>		Victoria	9/21/06	9/20/07
	Kaohsiung	10/1/06	12/31/06	MagDes	Madrid	6/1/04	12/31/06		Barcelona	5/1/06	4/30/07
	London BFI	12/1/01	12/06		Moscow	1/15/06	1/15/07		Durban	3/15/06	3/14/07
	Madrid	6/12/02	12/06		Karlshamn	11/1/05	10/31/07		Edmonton TWS	10/1/05	6/1/07
	Manchester UCI	9/1/02	12/31/06		Stockholm	2/18/05	12/31/06	NASCAR	Kansas City Zoo	6/17/06	11/1/06
	Melbourne MV	9/13/01	12/06	HB	Alamogordo	2/23/06	2/22/07		Melbourne MV	10/1/06	12/21/06
	Montreal SC	10/1/06	11/5/06		<b>Amneville</b>	<b>3/15/06</b>	<b>3/14/07</b>		Paris Geo	12/15/05	1/30/07
	<b>Moscow</b>	<b>1/15/04</b>	<b>12/31/06</b>		Berlin CS	12/1/05	11/30/06		Regina	5/12/06	10/13/06
	Nuremberg	5/28/03	12/31/06	HCBTD	Birmingham UK	2/11/06	2/10/07	Niagara	Tampa MOSI	8/1/06	8/1/07
	<b>Prague CC</b>	<b>8/1/06</b>	<b>12/31/06</b>		Bristol	4/1/06	11/1/06		Incheon CGV	1/12/06	
	<b>Quebec</b>	<b>9/29/06</b>	<b>1/31/07</b>		Charleston SC	9/23/05	12/31/06		Kuala Lumpur Di	2/23/06	2/22/07
	San Antonio 3D	8/15/03	12/31/06		Copenhagen	1/14/06	1/13/07	OnGuard	Seoul CGV	1/12/06	
	Sydney WBS	9/20/01	12/06	HOTB	Fort Lauderdale	9/23/05	12/31/06		Niagara	7/1/86	
	Barcelona	5/7/02	12/06		Glasgow	3/31/06	7/1/07		Singapore DC	2/13/99	
	Boston MOS	7/29/06	1/7/07		Huntsville	11/23/05	11/22/06		Guayaquil	3/06	12/06
	Buenos Aires NA	5/11/06	5/31/07	ITD	Hyderabad	2/13/06	1/31/07	OO	Houston MNS	5/27/06	10/06
	Calgary TWS	2/16/06	2/28/07		Katowice CC	2/24/06	2/23/07		Jackson MS	10/23/05	11/15/06
	Edmonton TWS	1/1/06	6/30/07		Krakow CC	2/24/06	2/23/07		San Diego NHM	3/31/01	12/06
	Guatemala City Alb	6/23/06	6/23/07		KSC 2	9/23/05			Shenyang SPP	7/1/06	1/30/07
	Guayaquil	11/1/03	12/31/06	HC	Kuala Lumpur Di	3/24/06	3/23/07	OpenSeas	Tijuana	10/18/01	12/15/06
	Hague	10/10/01	10/31/06		Melbourne MV	10/20/05			<b>Ann Arbor NA</b>	<b>9/29/06</b>	<b>11/06</b>
	Hampton	6/9/06	12/31/06		Memphis Pink	3/4/06	10/10/06		<b>Apple Valley Imx</b>	<b>9/29/06</b>	<b>11/06</b>
	Indianapolis Imx	1/21/05	12/31/06		Milwaukee	8/4/06	1/4/07		<b>Atlantic City</b>	<b>9/29/06</b>	<b>11/06</b>
	Madrid	11/6/02	10/31/06	MOE	Moscow	4/12/06	4/11/07		<b>Boise Reg</b>	<b>9/29/06</b>	<b>11/06</b>
	Melbourne MV	10/7/02	12/31/06		Mumbai	1/20/06	1/31/07		<b>Bristol</b>	<b>10/13/06</b>	<b>12/06</b>
	Oakland	1/1/06	12/31/06		Pensacola	3/1/06	2/28/07		<b>Buenos Aires NA</b>	<b>10/5/06</b>	<b>12/06</b>
	Reno Fleisch	6/1/06	11/30/06		Pittsburgh CSC	9/23/05			<b>Buffalo Reg</b>	<b>9/29/06</b>	<b>11/06</b>
	Sioux Falls	6/1/06	5/31/07		<b>Regina</b>	<b>10/6/06</b>	<b>4/6/07</b>		<b>Buford Reg</b>	<b>9/29/06</b>	<b>11/06</b>
	Speyer Dome	1/1/06	12/31/06		Sydney WBS	10/20/05			<b>Busan CGV</b>	<b>10/25/06</b>	<b>12/06</b>
	Stockholm	11/30/01	12/31/06		<b>Tijuana</b>	<b>7/1/06</b>	<b>1/1/07</b>		<b>Calgary CPX</b>	<b>9/29/06</b>	<b>11/06</b>
	<b>Sudbury</b>	<b>5/1/04</b>	<b>6/30/07</b>		<b>Townsville</b>	<b>7/17/06</b>	<b>7/16/07</b>		<b>Cathedral City</b>	<b>9/29/06</b>	<b>11/06</b>
	Sydney WBS	7/22/02	12/31/06		Warsaw CC	2/24/06	2/23/07		<b>Charleston SC</b>	<b>9/29/06</b>	<b>11/06</b>
	<b>Vancouver TWS</b>	<b>10/22/04</b>	<b>6/30/07</b>		Washington NASM	9/23/05			<b>Chicago Imx</b>	<b>9/29/06</b>	<b>11/06</b>
	Huntsville	2/1/06	2/1/07		Appleton	4/7/06	10/10/06		<b>Cincinnati NA</b>	<b>9/29/06</b>	<b>11/06</b>
HC	San Simeon	8/17/96			Barcelona	5/1/03	12/31/06		<b>Col Springs Cmk</b>	<b>9/29/06</b>	<b>11/06</b>
HCBTD	Berlin Disc	4/1/02	12/31/06		Cincinnati MC	5/1/03	12/31/06		<b>Colleyville</b>	<b>9/29/06</b>	<b>11/06</b>
HH	Los Angeles CSC	8/25/06	2/15/07		Cocoa	4/16/03	12/31/06		<b>Columbus AMC</b>	<b>9/29/06</b>	<b>11/06</b>
HOTB	New Orleans	8/29/06	8/31/07		Fort Worth	9/7/04	3/6/07		<b>Covington OTI</b>	<b>9/29/06</b>	<b>11/06</b>
	Istanbul AFM	11/25/05	11/24/06		Hague	10/14/04	12/31/06		<b>Cuernavaca Cmx</b>	<b>10/13/06</b>	<b>12/06</b>
ITD	Karuizawa Mer	1/1/06	12/31/06		Madrid	5/1/03	12/31/06		<b>Dallas Cmk</b>	<b>9/29/06</b>	<b>11/06</b>



Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
OrigLife OW3D	Dearborn	9/29/06	11/06	Ozarks	Branson	1/93	12/07	VOTDS	Pitea	9/15/06	8/31/07
	Denver CC Reg	9/29/06	11/06	Pulse	Harrisburg	9/15/06	12/15/06		Sacramento Imx	5/5/06	11/5/06
	Detroit AMC	9/29/06	11/06		Lucerne	5/15/06	11/15/06		Shanghai Dome	11/1/05	10/31/06
	Dublin Reg	9/29/06	11/06		Poitiers Omni	2/4/06	12/31/06	Vulcania	Vulcania	2/22/02	
	Edmonton CPX	9/29/06	11/06		Shakopee	5/15/06	10/31/06	WATE	Katoomba	6/1/97	
	Evansville Sho	9/29/06	11/06	RATW	Austin	6/2/06	11/30/06	Whales	Calgary TWS	2/1/06	6/30/07
	Fort Lauderdale	9/29/06	11/06		Dallas MNS	5/31/06	10/22/06		Cocoa	7/1/02	12/31/06
	Fresno Reg	9/29/06	11/06		Fort Worth	5/27/06	2/28/07		Dhaka	9/26/06	9/26/07
	Ghaziabad Aer	10/20/06	12/06		Louisville SC	9/9/06	2/8/07		Edmonton TWS	10/6/06	2/15/07
	Glasgow	10/13/06	12/06		Lubbock	8/18/06	1/31/07		Hague	9/6/04	12/31/06
	Grand Rapids Cel	9/29/06	11/06		New York AMNH	9/30/06	12/21/06		Spokane	3/15/04	12/31/06
	Guadalajara Cin	10/13/06	12/06		Norwalk	8/4/06	12/21/06	WOC	Poitiers Imax 3D	2/4/06	12/31/06
	Halifax	9/29/06	11/06		Saint Louis SC	6/2/06	12/21/06	Wolves	Saint Félicien	5/31/06	5/31/07
	Hampton	9/29/06	11/06		Tampa MOSI	6/30/06	12/21/06	WS3D	Appleton	6/9/06	6/8/07
	Hartford NA	9/29/06	11/06	Rheged	Penrith	7/1/00			Barakaldo Yel	10/22/06	10/21/07
	Houston Reg	9/29/06	11/06	Roar	Lucerne	11/29/05	10/31/06		Berlin CS	6/30/05	
	Hyderabad	10/20/06	12/06		Omaha Zoo	6/1/06	11/30/06		Birmingham UK	7/2/05	12/31/06
	Irvine Reg	9/29/06	11/06		Pittsburgh CSC	6/1/06	6/30/07		Boston NEA	5/12/05	12/31/06
	Kansas City AMC	9/29/06	11/06		Sudbury	5/1/06	6/30/07		Bradford	7/29/05	12/31/06
	King of Prussia Reg	9/29/06	11/06		Taipei AM	1/15/06	1/31/07		Bristol	5/20/05	12/31/06
	Krakow CC	10/13/06	12/06	RovMars	Hutchinson	9/06	3/07		Charleston SC	2/1/06	1/31/07
	Kuala Lumpur Di	10/19/06	12/06	SacrPlan	Regina	5/1/05	12/31/06		Chicago Imx	10/6/06	12/31/06
	Langley CPX	9/29/06	11/06	Seasons	Kolkata SC	10/14/05	10/13/06		Eilat Epic	2/1/06	1/31/08
	Lansing Cel	9/29/06	11/06	SFTGS	Dwingeloo	5/15/06	12/31/06		Indianapolis Imx	6/1/06	6/30/07
	Las Vegas Bre	9/29/06	11/06	Sharks3D	Apple Valley Imx	8/18/06	12/31/06	Krakow CC	10/14/05	12/31/06	
	Lincolnshire Reg	9/29/06	11/06		Bangkok	5/10/06	12/31/06	Lehi	9/1/05	12/31/06	
	London BFI	10/13/06	12/06		Barakaldo Yel	6/9/06	12/31/06		London BFI	5/20/05	12/31/06
	Los Angeles AMC	9/29/06	11/06		Berlin CS	3/24/05	12/31/06		London SM	5/20/05	12/31/06
	Los Angeles NA	9/29/06	11/06		Birmingham AL	7/1/06	12/31/06		Louisville SC	5/28/06	1/7/07
	Louisville NA	9/29/06	11/06		Boston NEA	3/24/05	12/31/06		Melbourne MV	6/8/05	12/31/06
	Madison Star	9/29/06	11/06		Bradford	2/11/06	12/31/06	Menlyn	9/20/06	9/30/07	
	Madrid	10/17/06	12/06		Bristol	1/28/06	12/31/06		Moscow	9/1/05	12/31/06
	Malaga Yel	10/17/06	12/06		Charleston SC	10/13/06	12/31/07		Nuremberg	6/30/05	
	Manchester UCI	10/13/06	12/06		Galveston	2/21/05	12/31/06		Orlando SC	6/1/06	12/31/06
	Manila	10/25/06	12/06		Garza Garcia	6/8/06	12/31/06		Prague CC	5/1/06	12/31/06
	Mexico City Cin	10/13/06	12/06		Kansas City Sci	5/1/06	12/31/06		Saint Augustine	3/10/06	3/31/07
	Mississauga CPX	9/29/06	11/06		Katowice CC	9/9/05	12/31/06		San Antonio 3D	1/27/06	1/27/07
	Monterrey Cin	10/13/06	12/06		Kuala Lumpur Di	8/17/06	12/31/06		Sinsheim	6/30/05	12/31/06
	Montreal CPX	9/29/06	11/06		Kuwait City	1/10/06	12/31/06		Stockholm	2/1/06	2/15/07
	Moscow	10/26/06	12/06		Lehi	3/13/06	12/31/06		Sydney WBS	8/8/05	
	Mumbai	10/20/06	12/06		London SM	2/6/06	12/31/06		Toronto OP	6/1/06	4/30/07
	Nashville Reg	9/29/06	11/06		Madrid	9/10/06	12/31/06	WTW	Vancouver Imx	6/26/06	12/31/06
	Natick JF	9/29/06	11/06		Moscow	4/14/05	12/31/06		Washington NMNH	9/15/06	9/30/07
	New Rochelle Reg	9/29/06	11/06		New Orleans	5/26/06	12/31/06		Winnipeg	7/1/06	6/30/07
	New York AMC	9/29/06	11/06		Nuremberg	3/24/05	12/31/06		Boston MOS	12/9/05	1/7/07
	Ontario Reg	9/29/06	11/06		Omaha Zoo	3/1/06	12/31/06		Calgary TWS	6/24/06	6/30/07
Oviedo Yel	10/17/06	12/06		Poznan CC	5/19/06	12/31/06		Chicago MSI	6/1/06	5/31/07	
Paris Gau	10/18/06	12/06		Prague CC	1/12/06	12/31/06		Cleveland	5/1/96	10/15/06	
Phoenix AMC	9/29/06	11/06		San Antonio 3D	10/20/06	12/31/07		Dallas Cmk	6/2/06	11/30/06	
Pittsburgh Cmk	9/29/06	11/06		Sasebo	7/1/06	12/31/06		Denver MNS	3/3/06	10/31/06	
Quebec	9/29/06	11/06		Tempe Imx	6/20/06	12/31/06		Durban	6/1/06	5/31/07	
Raleigh Exp	9/29/06	11/06		West Nyack Imx	10/6/06	12/31/07		Fort Lauderdale	1/12/06	1/31/07	
Reading JF	9/29/06	11/06	Skydance	Shijiazhuang	1/06	1/07		Hague	6/1/06	6/30/07	
Richmond CPX	9/29/06	11/06	SOA	Dallas AA	2/26/99			Melbourne MV	2/1/06	1/31/07	
Rochester Cmk	9/29/06	11/06	Solarmax	Calgary TWS	3/06	2/07		Montreal SC	1/12/06	1/31/07	
Saint Augustine	9/29/06	11/06		Dwingeloo	1/1/06	12/31/06		Paris Geo	6/1/06	6/30/07	
Saint Louis Weh	9/29/06	11/06		Oakland	1/1/06	12/31/06	Philadelphia	10/6/06	10/31/07		
San Francisco AMC	9/29/06	11/06		Vantaa	2/1/06	1/30/07		Phoenix ASC	7/8/06	6/30/07	
Sandy	9/29/06	11/06	SpaceSta	Cairo MEC	3/31/06	3/31/07	Richmond SMV	9/1/06	8/31/07		
Santa Fe Cin	10/13/06	12/06		Ghaziabad Aer	2/15/06	2/16/07	San Diego RHF	4/7/06	9/30/07		
Seattle PSC 2	9/29/06	11/06		Hutchinson	6/1/02	6/07		San Jose CA	1/1/06	1/31/07	
Tampa Reg	9/29/06	11/06		Istanbul AFM	9/15/06	9/14/07		Sandy	3/1/06	2/28/07	
Toronto CPX	9/29/06	11/06		Nanjing	12/1/05	11/30/06		Seattle PSC 2	12/26/05	12/31/06	
Tulsa Cmk	9/29/06	11/06		Poitiers Solido	2/4/06	12/31/06		Singapore DC	10/1/06	3/31/07	
Universidad Cin	10/13/06	12/06	SU	Saint Augustine	5/25/06	11/25/06		Spokane	5/26/06	4/30/07	
Vaughan CPX	9/29/06	11/06	SuperRet	Lansing Cel	6/28/06	10/06		Tampa MOSI	5/27/06	5/30/07	
Warsaw CC	10/13/06	12/06		Sacramento Imx	8/4/06	10/06		Toronto OSC	10/1/06	9/30/07	
West Nyack Imx	9/29/06	11/06		San Francisco AMC	6/28/06	10/06		Vancouver TWS	12/17/05	12/16/06	
White Plains NA	9/29/06	11/06	SupeSpee	Cedar Rapids	3/31/06	3/07	Yell	Yellowstone	4/1/03	12/06	
Woodridge Cmk	9/29/06	11/06	Texas	Austin	5/3/03		ZC	Zion	5/24/94		
Taichung BET	4/1/03	11/1/06	TF	Chantilly	1/06	12/06					
Berlin CS	6/5/03	12/31/06		Salt Lake City CP	6/15/06	12/07					
Eilat Epic	4/4/04	12/31/06		Warner Robins	7/92						
Galveston	5/25/06	12/31/06		Washington NASM	7/1/76						
Kuwait City	10/23/06	12/31/07	Trex	Norwalk	10/7/05						
Moscow	10/9/04	12/31/06	TS	Hong Kong SM	8/1/06	1/31/07					
Norwalk	6/16/06		TTL	Boston MOS	9/5/06	1/7/07					
Nuremberg	7/29/04	12/31/06		Espinho	12/1/05	12/1/06					
San Antonio 3D	1/1/06	12/31/06	VOSAS	Poitiers MC	2/4/06	12/31/06					

# October 2006 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Alamogordo	DS3D	7/1/06	6/30/07	Cairo EMA	MOTN	7/6/06	7/5/07		Solarmax	1/1/06	12/31/06
	FightPil	10/1/05	10/1/06	Cairo MEC	SpaceSta	3/31/06	3/31/07	Edmonton CPX	OpenSeas	9/29/06	11/06
	MagDes	2/23/06	2/22/07	Calgary CPX	OpenSeas	9/29/06	11/06	Edmonton TWS	FightPil	6/9/06	12/9/06
Albany GA	GC	5/6/06	10/31/06	Calgary TWS	Beavers	1/25/06	1/24/07		Greece	2/17/06	2/15/07
	LS	5/1/06	11/3/06		FON	3/20/05	6/30/07		HB	1/1/06	6/30/07
Albuquerque	CRA	3/25/06	10/15/06		HB	2/16/06	2/28/07		MysticInd	10/1/05	6/1/07
	MOTN	9/15/06	3/15/07		MOTM	3/1/06	5/30/07		Whales	10/6/06	2/15/07
Alexandria	MOTN	6/1/06	5/31/07		Solarmax	3/06	2/07	Eilat Epic	AlienAdv	4/4/04	12/31/06
Amneville	MagDes	3/15/06	3/14/07		Whales	2/1/06	6/30/07		HaunCast	4/4/04	12/31/06
Ankara AFM	Cyberwor	9/15/06	9/15/07		WTW	6/24/06	6/30/07		OW3D	4/4/04	12/31/06
Ann Arbor NA	DS3D	5/12/06	11/4/06	Castle Rock	EMSH	3/92			WS3D	2/1/06	1/31/08
	OpenSeas	9/29/06	11/06	Cathedral City	OpenSeas	9/29/06	11/06	Erie	L&C	7/1/06	12/31/06
Apple Valley Imx	OpenSeas	9/29/06	11/06	Cedar Rapids	Supespee	3/31/06	3/07	Espinho	TTL	12/1/05	12/1/06
	Sharks3D	8/18/06	12/31/06	Chandigarh	Everest	5/15/06	5/14/07	Evansville Sho	OpenSeas	9/29/06	11/06
Appleton	MOE	4/7/06	10/10/06	Chantilly	FightPil	12/10/04	12/10/06	Fort Lauderdale	AlienAdv	5/1/06	4/30/07
	WS3D	6/9/06	6/8/07		TF	1/06	12/06		FON	9/13/04	12/31/06
Atlanta FMNH	Dolphins	9/1/06	11/1/06	Charleston SC	MagDes	9/23/05	12/31/06		L&C	9/26/04	12/31/06
	DS3D	10/21/06	3/30/07		OpenSeas	9/29/06	11/06		MagDes	9/23/05	12/31/06
	Everest	9/1/06	11/1/06		Sharks3D	10/13/06	12/31/07		OpenSeas	9/29/06	11/06
	Greece	8/19/06	8/18/07		WS3D	2/1/06	1/31/07		WTW	1/12/06	1/31/07
Atlantic City	OpenSeas	9/29/06	11/06	Charleston WV	CRA	7/21/06	1/31/07	Fort Worth	Everest	9/1/06	12/31/06
Austin	RATW	6/2/06	11/30/06	Charlotte	Everest	9/20/06	12/7/06		JGWC	9/18/06	5/30/07
	Texas	5/3/03		Chicago Imx	OpenSeas	9/29/06	11/06		MOE	9/7/04	3/6/07
Baltimore	Alaska	5/29/06	10/31/06		WS3D	10/6/06	12/31/06	Fresno Reg	RATW	5/27/06	2/28/07
	DS3D	5/26/06	6/30/07	Chicago MSI	Greece	2/16/06	6/15/07	Galveston	OpenSeas	9/29/06	11/06
	FON	11/5/04	6/30/07		WTW	6/1/06	5/31/07		DS3D	9/22/06	9/21/07
	MOTN	10/15/06	10/14/07	Cincinnati MC	L&C	10/1/03	12/31/06		HaunCast	11/7/05	1/7/07
Bangkok	Sharks3D	5/10/06	12/31/06		MOE	5/1/03	12/31/06		OW3D	5/25/06	12/31/06
Barakaldo Yel	Sharks3D	6/9/06	12/31/06	Cincinnati NA	OpenSeas	9/29/06	11/06		Sharks3D	2/21/05	12/31/06
	WS3D	10/22/06	10/21/07	Cleveland	Greece	2/16/06	10/31/06	Garden City	CRA	6/1/06	4/1/07
Barcelona	CRA	2/16/06	2/18/07		WTW	5/1/96	10/15/06		FightPil	12/10/04	12/31/06
	HB	5/7/02	12/06	Cocoa	MOE	4/16/03	12/31/06		L&C	9/1/04	12/31/06
	MOE	5/1/03	12/31/06		Whales	7/1/02	12/31/06	Garza Garcia	Alaska	10/5/06	4/5/07
	MysticInd	5/1/06	4/30/07	Col Springs Cmk	L&C	1/4/06	1/3/07		MOTN	8/3/06	12/31/06
Berlin CS	AlienAdv	3/1/00			OpenSeas	9/29/06	11/06		Sharks3D	6/8/06	12/31/06
	DS3D	4/6/06	10/5/07	Colleyville	OpenSeas	9/29/06	11/06	Gatineau	DS3D	9/9/06	2/28/07
	Galapago	8/11/06	8/10/07	Columbus AMC	OpenSeas	9/29/06	11/06	Ghaziabad Aer	GC	2/10/06	2/10/07
	HaunCast	4/5/01	12/06	Columbus COSI	FightPil	5/26/06	12/1/06		OpenSeas	10/20/06	12/06
	MagDes	12/1/05	11/30/06	Coomera	ALBT	11/1/05	10/31/07		SpaceSta	2/15/06	2/16/07
	OW3D	6/5/03	12/31/06	Copenhagen	Greece	5/16/06	5/15/07	Glasgow	AlienAdv	3/1/05	12/31/06
	Sharks3D	3/24/05	12/31/06		MagDes	1/14/06	1/13/07		E3D	6/25/04	12/31/06
	WS3D	6/30/05		Corpus Christi	FightPil	2/3/05	12/31/06		MagDes	3/31/06	7/1/07
Berlin Disc	HH	4/1/02	12/31/06		L&C	1/1/03	12/31/06		OpenSeas	10/13/06	12/06
Birmingham AL	DS3D	5/27/06	11/22/06	Corsicana	Bugs	5/1/06	10/1/06	Grand Canyon	GC	11/1/99	12/06
	JGWC	9/2/06	1/26/07	Covington OTI	OpenSeas	9/29/06	11/06	Grand Rapids Cel	MOF	8/15/06	8/14/07
	Sharks3D	7/1/06	12/31/06	Cuernavaca Cmx	OpenSeas	10/13/06	12/06		OpenSeas	9/29/06	11/06
Birmingham UK	MagDes	2/11/06	2/10/07	Dallas AA	SOA	2/26/99		Guadalajara Cin	OpenSeas	10/13/06	12/06
	MOTN	9/15/06	9/15/07	Dallas Cmk	OpenSeas	9/29/06	11/06	Guatemala City Alb	HB	6/23/06	6/23/07
	WS3D	7/2/05	12/31/06		WTW	6/2/06	11/30/06	Guayaquil	AR	4/06	10/06
Bogota Mal	AJ	4/1/06	11/9/06	Dallas MNS	FightPil	5/27/06	11/27/06		HaunCast	10/20/06	9/30/07
	FON	12/1/05	11/30/06		FON	9/29/06	3/2/07		HB	11/1/03	12/31/06
Boise Reg	OpenSeas	9/29/06	11/06		RATW	5/31/06	10/22/06		OO	3/06	12/06
Boston MOS	Dolphins	6/30/06	11/4/06	Davenport	LS	7/1/06	6/30/07	Hague	ALBT	10/9/06	10/29/06
	FON	5/28/04	6/30/07	Dayton	FightPil	12/3/04	12/3/06		HB	10/10/01	10/31/06
	HB	7/29/06	1/7/07	Dearborn	OpenSeas	9/29/06	11/06		MOE	10/14/04	12/31/06
	TTL	9/5/06	1/7/07	Denver CC Reg	OpenSeas	9/29/06	11/06		Whales	9/6/04	12/31/06
	WTW	12/9/05	1/7/07	Denver MNS	Greece	6/9/06	2/15/07		WTW	6/1/06	6/30/07
Boston NEA	Sharks3D	3/24/05	12/31/06		WTW	3/3/06	10/31/06	Halifax	OpenSeas	9/29/06	11/06
	WS3D	5/12/05	12/31/06	Des Moines	Everest	9/1/06	6/1/07	Hampton	FightPil	12/10/04	12/31/06
Bradford	FON	10/3/06	10/3/07		L&C	9/20/06	9/20/07		HaunCast	10/6/06	11/5/06
	Sharks3D	2/11/06	12/31/06	Detroit AMC	OpenSeas	9/29/06	11/06		HB	6/9/06	12/31/06
	WS3D	7/29/05	12/31/06	Detroit SC	Bugs	7/8/06	1/1/07		OpenSeas	9/29/06	11/06
Branson	Ozarks	1/93	12/07		MOTN	2/1/06	9/15/07	Harrisburg	Greece	2/16/06	10/6/06
Bristol	MagDes	4/1/06	11/1/06	Dhaka	GC	9/26/05	10/3/06		Pulse	9/15/06	12/15/06
	OpenSeas	10/13/06	12/06		Whales	9/26/06	9/26/07	Hartberg	GC	9/6/03	9/30/07
	Sharks3D	1/28/06	12/31/06	Dublin Reg	OpenSeas	9/29/06	11/06	Hartford NA	OpenSeas	9/29/06	11/06
	WS3D	5/20/05	12/31/06	Duluth	Amazon	9/8/06	11/30/06	Hastings	Bears	9/11/06	3/11/07
Buenos Aires NA	DS3D	5/12/06	4/30/07		Everest	9/8/06	11/30/06		CRA	4/5/06	12/3/06
	HB	5/11/06	5/31/07		Greece	2/24/06	9/15/07	Hibbing	JGWC	9/1/06	6/30/07
	OpenSeas	10/5/06	12/06	Durban	MysticInd	3/15/06	3/14/07	Hong Kong SM	FightPil	12/10/05	12/31/06
Buffalo Reg	OpenSeas	9/29/06	11/06		WTW	6/1/06	5/31/07		TS	8/1/06	1/31/07
Buford Reg	OpenSeas	9/29/06	11/06	Dwingeloo	FON	6/1/05	5/31/07	Houston MNS	FON	3/6/05	5/31/07
Busan CGV	OpenSeas	10/25/06	12/06		SFTGS	5/15/06	12/31/06		Greece	9/22/06	9/21/07

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Houston Reg Huntsville	L&C	6/5/05	12/31/06	Los Angeles NA	AEK	5/1/06	10/31/06	Myrtle Beach	OpenSeas	10/20/06	12/06
	MOTN	10/1/05	10/15/07	Louisville NA	OpenSeas	9/29/06	11/06		CV	6/1/06	12/31/06
	OO	5/27/06	10/06		OpenSeas	9/29/06	11/06		DS3D	7/7/06	7/6/07
	OpenSeas	9/29/06	11/06	Louisville SC	CRA	3/29/03	10/15/06		FON	4/1/06	3/30/07
	HC	2/1/06	2/1/07	Greece	2/16/06	2/15/07	GC		4/1/06	3/30/07	
Hutchinson	MagDes	11/23/05	11/22/06	Lubbock Lucerne	L&C	9/16/06	1/5/07	Nanchang	MOTN	10/15/06	8/31/07
	L&C	4/1/06	3/31/07		MOTN	1/15/06	10/15/07		Antarc	9/11/06	3/10/07
	RovMars	9/06	3/07		RATW	9/9/06	2/8/07		FON	11/15/05	11/30/06
SpaceSta	6/1/02	6/07	WS3D		5/28/06	1/7/07	Nanjing	SpaceSta	12/1/05	11/30/06	
MagDes	2/13/06	1/31/07	RATW		8/18/06	1/31/07		Nashville Reg	OpenSeas	9/29/06	11/06
Hyderabad	OpenSeas	10/20/06	12/06		Africa	9/1/06	12/2/06	Natick JF	OpenSeas	9/29/06	11/06
	NASCAR	1/12/06			CRA	9/16/05	11/15/06	New Orleans	CRA	5/26/06	11/1/06
Incheon CGV Indianapolis Imx	HB	1/21/05	12/31/06		FON	2/15/05	11/30/06		HOTB	8/29/06	8/31/07
	WS3D	6/1/06	6/30/07		GC	5/1/05	12/31/06	Sharks3D	5/26/06	12/31/06	
Irvine Reg	OpenSeas	9/29/06	11/06		L&C	9/1/06	11/30/06	New Rochelle Reg	OpenSeas	9/29/06	11/06
Istanbul AFM	Cyberwor	1/1/06	12/31/06	Pulse	5/15/06	11/15/06	New York AMC		OpenSeas	9/29/06	11/06
	ITD	11/25/05	11/24/06	Roar	11/29/05	10/31/06		New York AMNH	Beavers	4/15/05	
Jackson MS	SpaceSta	9/15/06	9/14/07	Madison Star	Bugs	10/13/06	4/13/07	RATW	9/30/06	12/21/06	
	ALBT	10/22/06	10/31/07		OpenSeas	9/29/06	11/06	Niagara Norwalk	Niagara	7/1/86	
	OO	10/23/05	11/15/06	AlienAdv	4/2/03		MOE		1/1/06	12/31/06	
Jakarta	FON	11/1/05	10/30/06	Madrid	CRA	5/1/06	5/31/07		OW3D	6/16/06	
	OpenSeas	9/29/06	11/06		FON	7/1/06	12/31/06	RATW	8/4/06	12/21/06	
Kansas City AMC Kansas City Sci	FightPil	8/5/06	1/31/07		HaunCast	6/12/02	12/06	Trex	10/7/05		
	Sharks3D	5/1/06	12/31/06		HB	11/6/02	10/31/06	Nuremberg	AlienAdv	8/15/06	8/15/07
Kansas City Zoo	Amazon	3/18/06	12/10/06	M3D	6/1/04	12/31/06	FON		11/1/05	10/31/06	
	MysticInd	6/17/06	11/1/06	MOE	5/1/03	12/31/06	Galapago		8/3/06	8/2/07	
Kaohsiung	HaunCast	10/1/06	12/31/06	OpenSeas	10/17/06	12/06	GC		12/1/02	12/31/06	
	CRA	1/15/06	8/31/07	Sharks3D	9/10/06	12/31/06	Greece	6/1/06	6/1/07		
Karlsahmn	M3Dcc	11/1/05	10/31/07	Malaga Yel	FON	3/25/06	12/31/06	HaunCast	5/28/03	12/31/06	
	MOTN	9/15/06	8/31/07		OpenSeas	10/17/06	12/06	MOE	1/3/03	12/31/06	
Karuizawa Mer	ITD	1/1/06	12/31/06	Manchester UCI	HaunCast	9/1/02	12/31/06	OW3D	7/29/04	12/31/06	
	WATE	6/1/97			OpenSeas	10/13/06	12/06	Sharks3D	3/24/05	12/31/06	
Katoomba	DS3D	5/17/06	5/16/07	Manila	Everest	5/19/06	5/29/07	WS3D	6/30/05		
	MagDes	2/24/06	2/23/07		OpenSeas	10/25/06	12/06	Oakland	HB	1/1/06	12/31/06
Kenner	Sharks3D	9/9/05	12/31/06	McMinnville Melbourne MV	FightPil	10/31/06	4/30/07		Solarmax	1/1/06	12/31/06
	Beavers	9/15/06	9/14/07		Antarc	1/1/06	12/31/06	Oklahoma City	FightPil	10/21/05	10/19/06
Killeen	FightPil	5/2/06	11/2/06	DS3D	4/13/06	4/12/07	Greece		3/10/06	3/9/07	
King of Prussia Reg	OpenSeas	9/29/06	11/06	Greece	6/15/06	6/14/07	Omaha Zoo	DS3D	6/1/06	3/1/07	
	Seasons	10/14/05	10/13/06	HaunCast	9/13/01	12/06		MOTN	9/1/06	3/15/07	
Kolkata SC	DS3D	5/17/06	5/16/07	HB	10/7/02	12/31/06	Roar	6/1/06	11/30/06		
	MagDes	2/24/06	2/23/07	JGWC	7/24/06	12/31/06	Sharks3D	3/1/06	12/31/06		
Krakow CC	OpenSeas	10/13/06	12/06	MagDes	10/20/05		Ontario Reg Orlando SC	OpenSeas	9/29/06	11/06	
	WS3D	10/14/05	12/31/06	MOE	3/1/05	12/31/06		Greece	3/1/06	2/15/07	
KSC 2	MagDes	9/23/05		MOTN	9/15/06	9/14/07	WS3D	6/1/06	12/31/06		
	Cyberwor	10/27/05	10/26/07	MysticInd	10/1/06	12/21/06	DS3D	9/1/06	8/31/07		
Kuala Lumpur Di	MagDes	3/24/06	3/23/07	WS3D	6/8/05	12/31/06	Osaka Sun Oviedo Yel	MOTN	5/27/05		
	NASCAR	2/23/06	2/22/07	WTW	2/1/06	1/31/07		OpenSeas	10/17/06	12/06	
Kuwait City	OpenSeas	10/19/06	12/06	MagDes	3/4/06	10/10/06	OpenSeas	10/18/06	12/06		
	Sharks3D	8/17/06	12/31/06	Africa	6/16/05	12/31/06	Paris Gau	MysticInd	12/15/05	1/30/07	
	OW3D	10/23/06	12/31/07	FightPil	7/1/06	10/1/06	Paris Geo	WTW	6/1/06	6/30/07	
Langley CPX Lansing Cel	Sharks3D	1/10/06	12/31/06	Mexico City Cin Milwaukee	MOE	7/1/06	12/31/06	Parker	Dolphins	3/4/06	3/2/07
	OpenSeas	9/29/06	11/06		WS3D	9/20/06	9/30/07		LW	11/1/05	11/6/06
Las Vegas Bre Las Vegas Lux Lehi	OpenSeas	9/29/06	11/06		OpenSeas	10/13/06	12/06	Penrith	Africa	7/31/06	7/31/07
	SuperRet	6/28/06	10/06		FightPil	8/4/06	12/9/06		GC	7/16/05	7/21/07
Leon Exp Lincolnshire Reg	OpenSeas	9/29/06	11/06	MagDes	8/4/06	1/4/07	Pensacola	Rheged	7/1/00		
	Little Rock	LW	9/1/06	3/1/07	OpenSeas	9/29/06		11/06	FightPil	6/3/05	10/31/06
Loch Lomond	LOLL	7/24/02		MOTN	3/1/06	2/28/07	MagDes	3/1/06	2/28/07		
	AlienAdv	7/1/06	12/31/06	Monterrey Cin	OpenSeas	10/13/06	12/06	MOF	11/8/96		
Lodz CC	DS3D	9/3/06	3/2/07	Montreal CPX	OpenSeas	9/29/06	11/06	Philadelphia	DS3D	4/24/06	4/23/07
	OpenSeas	10/13/06	12/06	Montreal SC	DS3D	5/3/06	1/7/07		Galapago	10/6/06	12/31/06
London BFI	HaunCast	12/1/01	12/06	Moscow	Greece	10/6/06	3/31/07	WTW	10/6/06	10/31/07	
	OpenSeas	10/13/06	12/06		HaunCast	10/1/06	11/5/06	OpenSeas	9/29/06	11/06	
WS3D	5/20/05	12/31/06	WTW		1/12/06	1/31/07	Phoenix AMC	9/29/06	11/06		
London SM	DS3D	3/3/06	3/2/07		DS3D	5/31/06	5/30/07	Phoenix ASC	WTW	7/8/06	6/30/07
	FON	2/24/06			Galapago	10/24/05	10/23/06	Pitea	VOTDS	9/15/06	8/31/07
Los Angeles AMC Los Angeles CSC	OpenSeas	9/29/06	11/06		HaunCast	1/15/04	12/31/06	Pittsburgh Cmk	JIAC	6/2/06	6/1/07
	FightPil	6/30/06	12/31/06		M3D	1/15/06	1/15/07		OpenSeas	9/29/06	11/06
Los Angeles CSC	HOTB	8/25/06	2/15/07		MagDes	4/12/06	4/11/07	Pittsburgh CSC	AR	9/15/06	6/07
					OpenSeas	10/26/06	12/06		Bugs	9/1/06	5/1/07
					OW3D	10/9/04	12/31/06	Poitiers Imax 3D	MagDes	9/23/05	
				Sharks3D	4/14/05	12/31/06	Roar		6/1/06	6/30/07	
				WS3D	9/1/05	12/31/06	Poitiers MC	AIA3D	2/4/06	12/31/06	
				Dolphins	12/2/05	12/1/06		Cyberwor	2/4/06	12/31/06	
				Everest	12/2/05	12/1/06	WOC	2/4/06	12/31/06		
				MagDes	1/20/06	1/31/07	Poitiers MC	VOSAS	2/4/06	12/31/06	
							Poitiers Omni	Pulse	2/4/06	12/31/06	



Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Poitiers Solido	SpaceSta	2/4/06	12/31/06		Greece	2/24/06	2/1/07		GP	9/6/06	3/5/07
Portland	Dolphins	3/15/06	11/2/06		JIAC	8/18/06	10/30/06	Taichung BET	OrigLife	4/1/03	11/1/06
	<b>L&amp;C</b>	<b>8/16/02</b>	<b>6/07</b>		<b>L&amp;C</b>	<b>8/2/02</b>	<b>9/07</b>	Taipei AM	Roar	1/15/06	1/31/07
Poznan CC	Sharks3D	5/19/06	12/31/06		<b>MOE</b>	<b>11/1/01</b>	<b>9/07</b>	Taipei MCRC	ExplClub	1/1/06	12/31/06
Prague CC	E3D	10/1/06	12/31/06		MOF	10/1/06	11/1/06		FightPil	1/1/05	1/1/07
	<b>HaunCast</b>	<b>8/1/06</b>	<b>12/31/06</b>		MOTN	9/1/06	10/30/06		GN	1/1/06	12/31/06
	Sharks3D	1/12/06	12/31/06		<b>WTW</b>	<b>4/7/06</b>	<b>9/30/07</b>	Taipei WVC	ITD	2/1/06	1/31/07
	WS3D	5/1/06	12/31/06	San Francisco AMC	<b>OpenSeas</b>	<b>9/29/06</b>	<b>11/06</b>	Tallahassee	<b>CTPA</b>	<b>6/16/06</b>	<b>12/20/06</b>
Puebla	GN	8/15/06	4/15/07		<b>SuperRet</b>	<b>6/28/06</b>	<b>10/06</b>		<b>DS3D</b>	<b>7/7/06</b>	<b>1/7/07</b>
Quebec	AR	4/06	10/06	San Jose CA	Greece	9/20/06	9/19/07	Tampa MOSI	FON	5/27/06	5/31/07
	DS3D	6/23/06	6/22/07		L&C	10/1/03	12/31/06		MysticInd	8/1/06	8/1/07
	FON	2/20/06	2/28/07		MOE	2/12/03	12/31/06		RATW	6/30/06	12/21/06
	<b>HaunCast</b>	<b>9/29/06</b>	<b>1/31/07</b>		WTW	1/1/06	1/31/07		WTW	5/27/06	5/30/07
	<b>OpenSeas</b>	<b>9/29/06</b>	<b>11/06</b>	San Simeon	HCBDT	8/17/96		Tampa Reg	<b>OpenSeas</b>	<b>9/29/06</b>	<b>11/06</b>
Raleigh Exp	Amazon	2/1/06	10/6/06	Sandy	<b>OpenSeas</b>	<b>9/29/06</b>	<b>11/06</b>	Tempe Imx	Greece	9/29/06	1/28/07
	FON	5/1/06	1/31/07		WTW	3/1/06	2/28/07		Sharks3D	6/20/06	12/31/06
	MOTN	10/6/06	4/5/07	Santa Fe Cin	<b>OpenSeas</b>	<b>10/13/06</b>	<b>12/06</b>	Thessaloniki	Dolphins	3/1/06	2/28/07
	<b>OpenSeas</b>	<b>9/29/06</b>	<b>11/06</b>	Sasebo	Sharks3D	7/1/06	12/31/06	Tijuana	<b>MagDes</b>	<b>7/1/06</b>	<b>1/1/07</b>
Reading JF	<b>OpenSeas</b>	<b>9/29/06</b>	<b>11/06</b>	Seattle PSC 1	Anlarc	3/1/06	2/28/07		<b>MOTN</b>	<b>10/21/06</b>	<b>10/20/07</b>
Regina	Greece	9/10/06	9/9/07		FightPil	12/26/04	12/31/06		OO	10/18/01	12/15/06
	<b>MagDes</b>	<b>10/6/06</b>	<b>4/6/07</b>		MOE	9/20/06	1/7/07	Toronto CPX	<b>OpenSeas</b>	<b>9/29/06</b>	<b>11/06</b>
	MysticInd	5/12/06	10/13/06	Seattle PSC 2	Greece	2/16/06	10/15/06	Toronto OP	Africa	6/1/05	12/31/06
	SacrPlan	5/1/05	12/31/06		<b>OpenSeas</b>	<b>9/29/06</b>	<b>11/06</b>		ALBT	6/1/05	12/31/06
Reno Fleisch	HB	6/1/06	11/30/06		WTW	12/26/05	12/31/06		FEOC	10/1/05	10/1/06
Riccione	BP	6/1/06	5/31/07	Seoul 63	Dolphins	7/1/06	7/1/07		MOE	7/1/04	12/31/06
	LS	7/1/06	1/31/07	Seoul CGV	Cyberwor	3/3/06	3/2/08		WS3D	6/1/06	4/30/07
Richmond CPX	<b>OpenSeas</b>	<b>9/29/06</b>	<b>11/06</b>		NASCAR	1/12/06		Toronto OSC	Bugs	5/5/06	1/5/07
Richmond SMV	CRA	1/15/06	1/14/07	Shakopee	CM	5/15/06	10/31/06		FightPil	3/1/06	1/31/07
	FightPil	5/27/06	10/1/06		Pulse	5/15/06	10/31/06		WTW	10/1/06	9/30/07
	FON	9/18/04	6/30/07	Shanghai Dome	VOTDS	11/1/05	10/31/06	Townsville	<b>DS3D</b>	<b>7/17/06</b>	<b>12/31/06</b>
	Greece	2/16/06	10/06	Shenyang SPP	OO	7/1/06	1/30/07		<b>MagDes</b>	<b>7/17/06</b>	<b>7/16/07</b>
	<b>WTW</b>	<b>9/1/06</b>	<b>8/31/07</b>	Shijiazhuang	Skydance	1/06	1/07	Tulsa Cmk	<b>DS3D</b>	<b>8/18/06</b>	<b>3/2/07</b>
Rochester Cmk	FightPil	8/19/06	11/19/06	Singapore DC	<b>DS3D</b>	<b>8/5/06</b>	<b>1/31/07</b>		<b>OpenSeas</b>	<b>9/29/06</b>	<b>11/06</b>
	JIAC	6/2/06	6/1/07		OnGuard	2/13/99		Universidad Cin	<b>OpenSeas</b>	<b>10/13/06</b>	<b>12/06</b>
	<b>OpenSeas</b>	<b>9/29/06</b>	<b>11/06</b>		WTW	10/1/06	3/31/07	Valencia SPN	CRA	9/15/06	9/14/07
Rochester MSC	AJ	4/1/06	3/31/07	Sinsheim	DS3D	5/4/06	11/3/07	Valencia Spn	FON	2/1/06	2/2/07
	LS	10/7/06	9/3/07		E3D	5/16/03	12/31/06	Vancouver Imx	Alaska	5/26/06	10/5/06
Sacramento Imx	AntBully	9/15/06	10/06		WS3D	6/30/05	12/31/06		GN	3/1/06	10/31/06
	Greece	3/15/06	11/14/06	Sioux Falls	ALBT	5/27/06	10/6/06		WS3D	6/26/06	12/31/06
	SuperRet	8/4/06	10/06		<b>Everest</b>	<b>9/22/06</b>	<b>11/1/06</b>	Vancouver TWS	Greece	2/16/06	3/31/07
	VOTDS	5/5/06	11/5/06		FightPil	5/27/06	10/6/06		<b>HB</b>	<b>10/22/04</b>	<b>6/30/07</b>
Saint Augustine	DS3D	8/15/06	3/1/07		HB	6/1/06	5/31/07		WTW	12/17/05	12/16/06
	<b>OpenSeas</b>	<b>9/29/06</b>	<b>11/06</b>		JGWC	10/8/06	1/26/07	Vantaa	<b>Bugs</b>	<b>9/1/06</b>	<b>9/1/07</b>
	SU	5/25/06	11/25/06		L&C	6/1/06	5/31/07		Solarmax	2/1/06	1/30/07
	WS3D	3/10/06	3/31/07		MOE	6/1/06	5/31/07	Vaughan CPX	<b>OpenSeas</b>	<b>9/29/06</b>	<b>11/06</b>
Saint Félicien	<b>Bears</b>	<b>5/31/06</b>	<b>5/31/07</b>	Sofia CC	<b>Cyberwor</b>	<b>10/13/06</b>	<b>10/12/07</b>	Victoria	FightPil	5/26/06	11/26/06
	GN	4/05	12/06	Speyer Dome	GC	1/23/05	12/31/06		MOTN	9/21/06	9/20/07
	<b>LW</b>	<b>5/31/06</b>	<b>5/31/07</b>		HB	1/1/06	12/31/06	Vulcania	FON	1/1/06	12/31/07
	<b>Wolves</b>	<b>5/31/06</b>	<b>5/31/07</b>		MOE	1/23/05	12/31/06		Vulcania	2/22/02	
Saint Louis Arch	L&C	5/29/04		Spokane	<b>Bugs</b>	<b>9/21/06</b>	<b>3/21/07</b>	Warner Robins	TF	7/92	
Saint Louis SC	FightPil	3/11/05	12/31/06		<b>FON</b>	<b>8/20/04</b>	<b>6/30/07</b>	Warsaw CC	DS3D	5/17/06	5/16/07
	FON	9/17/04	12/31/06		Greece	2/24/06	2/1/07		<b>MagDes</b>	<b>2/24/06</b>	<b>2/23/07</b>
	Greece	9/5/06	9/4/07		<b>JIAC</b>	<b>1/1/06</b>	<b>6/30/07</b>		<b>OpenSeas</b>	<b>10/13/06</b>	<b>12/06</b>
	Kilimanj	9/22/06	3/1/07		L&C	2/10/06	12/31/06	Washington NASM	<b>MagDes</b>	<b>9/23/05</b>	
	MOE	1/1/06	12/31/06		Whales	3/15/04	12/31/06		TF	7/1/76	
	MOTN	10/10/05	10/15/06		WTW	5/26/06	4/30/07	Washington NMNH	WS3D	9/15/06	9/30/07
	RATW	6/2/06	12/21/06	Stockholm	Extreme	11/25/05	11/1/06	West Nyack Imx	L&C	6/1/06	12/31/06
Saint Louis Weh	<b>OpenSeas</b>	<b>9/29/06</b>	<b>11/06</b>		GC	3/1/04	12/31/06		<b>OpenSeas</b>	<b>9/29/06</b>	<b>11/06</b>
Saint Paul	Greece	6/15/06	1/7/07		Greece	2/16/06	11/12/06		<b>Sharks3D</b>	<b>10/6/06</b>	<b>12/31/07</b>
	MOF	1/15/06	8/31/07		HB	11/30/01	12/31/06	White Plains NA	<b>OpenSeas</b>	<b>9/29/06</b>	<b>11/06</b>
Salt Lake City CP	Everest	6/15/06	12/07		M3Dcc	2/18/05	12/31/06	Winnipeg	FightPil	5/5/06	11/6/06
	TF	6/15/06	12/07		WS3D	2/1/06	2/15/07		WS3D	7/1/06	6/30/07
San Antonio 2D	Alamo			Sudbury	<b>FON</b>	<b>2/1/06</b>	<b>6/30/07</b>	Woodridge Cmk	<b>OpenSeas</b>	<b>9/29/06</b>	<b>11/06</b>
	<b>MOTN</b>	<b>3/15/06</b>	<b>1/31/07</b>		GF	3/1/03	3/31/07	Xalapa	<b>Bugs</b>	<b>9/1/06</b>	<b>1/1/07</b>
San Antonio 3D	HaunCast	8/15/03	12/31/06		Greece	9/15/06	3/15/07	Yellowstone	GC	2/10/06	2/10/07
	OW3D	1/1/06	12/31/06		<b>HB</b>	<b>5/1/04</b>	<b>6/30/07</b>		L&C	6/15/02	12/31/06
	<b>Sharks3D</b>	<b>10/20/06</b>	<b>12/31/07</b>		MOTN	9/30/05	6/30/07		Yell	4/1/03	12/06
	WS3D	1/27/06	1/27/07		<b>Roar</b>	<b>5/1/06</b>	<b>6/30/07</b>	Zion	ZC	5/24/94	
San Antonio Aztec	ExplClub	4/1/06	9/1/07	Sydney WBS	Anlarc	1/1/06	12/31/06				
	JIAC	4/15/06	4/14/07		DS3D	5/25/06	5/24/07				
	MOTM	4/1/06	9/1/07		Greece	6/29/06	6/28/07				
San Diego NHM	OO	3/31/01	12/06		HaunCast	9/20/01	12/06				
San Diego RHF	CRA	10/1/06	11/1/06		HB	7/22/02	12/31/06				
	<b>CV</b>	<b>10/1/06</b>	<b>9/30/07</b>		<b>MagDes</b>	<b>10/20/05</b>					
	<b>DS3D</b>	<b>7/1/06</b>	<b>6/30/07</b>		MOTN	9/15/06	9/14/07				
	Everest	9/1/06	9/30/07		WS3D	8/8/05					
	<b>FON</b>	<b>5/28/04</b>	<b>9/30/07</b>	Syracuse	CRA	2/18/06	10/15/06				

## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	OW3D	Ocean Wonderland 3D	2003	3D 3DEL
Africa	Africa: the Serengeti	1994	HMNS	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX
AIA3D	Adventures in Animation 3D	2004	3D NGD	Pulse	Pulse: A Stomp Odyssey	2002	GSF
AJ	Amazing Journeys	1999	HMNS	RATW	Ride Around the World	2006	GSF
Alamo	Alamo: The Price of Freedom	1988	MFF	Rheged	Rheged: The Lost Kingdom	2000	unk
Alaska	Alaska: Spirit of the Wild	1997	HMNS	Roar	Roar: Lions of the Kalahari	2003	NGD
ALBT	Australia: Land Beyond Time	2002	HMNS	RovMars	Roving Mars	2006	BVP
AlienAdv	Alien Adventure	1999	3D NGD	SacrPlan	Sacred Planet	2004	BVP
Amazon	Amazon	1997	MFF	Seasons	Seasons	1987	SMM
Antarc	Antarctica	1991	MSI	SFTGS	Search for the Great Sharks	1992	SMM
AntBully	Ant Bully: An IMAX 3D Experience, The	2006	3D WB	Sharks3D	Sharks 3D	2004	3D 3DEL
AR	Adrenaline Rush	2002	SHE	Skydance	Skydance	2002	BFI
Bears	Bears	2001	PCI	SOA	Spirit of American	1999	unk
Beavers	Beavers	1988	SLC	Solarmax	Solarmax	2000	MSI
BP	Blue Planet	1990	IMAX	SpaceSta	Space Station	2002	3D IMAX
Bugs	Bugs!	2003	3D SKF	SU	Straight Up: Helicopters in Action	2002	SKF
CM	Country Music: The Spirit of America	2003	GSF	SuperRet	Superman Returns: An IMAX 3D Experience	2006	3D WB
CRA	Coral Reef Adventure	2003	MFF	Supespee	Super Speedway	1997	SLC
CTPA	China: The Panda Adventure	2001	IMAX	Texas	Texas: The Big Picture	2003	TSHM
CV	Cosmic Voyage	1996	IMAX	TF	To Fly!	1976	MFF
Cyberwor	Cyberworld 3D	2000	3D IMAX	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
Dolphins	Dolphins	2000	MFF	TS	Top Speed	2003	MFF
DS3D	Deep Sea 3D	2006	3D IMAX	TTL	To The Limit	1989	MFF
E3D	Encounter in the Third Dimension	1999	3D NGD	VOSAS	Voyagers of Sky and Sea	2004	MC unk
EMSH	Eruption of Mount St. Helens, The	1980	NGD	VOTDS	Volcanoes of the Deep Sea	2003	SLC
Everest	Everest	1998	MFF	Vulcania	Vulcania	2002	unk
ExplClub	Explorers Club	2006	BFI	WATE	Wild Australia: The Edge	1997	MSI
Extreme	Extreme	1999	GSF	Whales	Whales	1996	NGD
FEOC	First Emperor of China, The	1989	BFI	WOC	Wings of Courage	1994	3D SPC
FightPil	Fighter Pilot: Operation Red Flag	2004	K2	Wolves	Wolves	1999	PCI
FON	Forces of Nature	2004	NGD	WS3D	Wild Safari 3D	2005	3D NGD
Galapago	Galapagos	1999	3D IMAX	WTW	Wired to Win	2005	NGD
GC	Grand Canyon: The Hidden Secrets	1985	NGD	Yell	Yellowstone	1994	NGD
GF	Gold Fever	1999	SKF	ZC	Zion Canyon (aka TOTG)	1994	BFI
GN	Great North	2000	BFI				
GP	Greatest Places, The	1998	SMM				
Greece	Greece: Secrets of the Past	2006	MFF				
HaunCast	Haunted Castle	2001	3D NGD				
HB	Human Body, The	2001	NGD				
HC	Hail Columbia!	1982	IMAX				
HCBTD	Hearst Castle: Building the Dream	1996	NGD				
HH	Hidden Hawaii	1992	NGD				
HOTB	Hurricane on the Bayou	2006	MFF				
ITD	Into the Deep	1994	3D IMAX				
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM				
JIAC	Journey into Amazing Caves	2001	MFF				
Kilimanj	Kilimanjaro	2002	HMNS				
L&C	Lewis & Clark: Great Journey West	2002	NGD				
LOLL	Legend of Loch Lomond, The	2002	SKF				
LS	Living Sea, The	1994	MFF				
LW	Lost Worlds: Life in the Balance	2001	PCI				
M3D	Misadventures in 3D	2003	3D NGD				
M3Dcc	Misadventures in 3D (ColorCode)	2004	NGD				
MagDes	Magnificent Desolation	2005	3D IMAX				
MOE	Mysteries of Egypt	1998	NGD				
MOF	Magic of Flight, The	1997	MFF				
MOTM	Mystery of the Maya	1995	BFI				
MOTN	Mystery of the Nile	2005	MFF				
MysticInd	Mystic India	2005	GSF				
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D IMAX				
Niagara	Niagara	1987	NGD				
OnGuard	On Guard	1999	unk				
OO	Ocean Oasis	2000	SFI				
OpenSeas	Open Season: An IMAX 3D Experience	2006	3D unk				
OrigLife	Origins of Life	2001	BFI				

### October 2006 Bookings Count

#	Film	#	Film	#	Film	#	Film
90	OpenSeas	6	SpaceSta	2	Bears	1	Ozarks
31	WS3D	6	Whales	2	CV	1	Rheged
30	DS3D	5	ALBT	2	ExplClub	1	RovMars
29	Greece	5	JGWC	2	HOTB	1	SacrPlan
28	FightPil	5	Roar	2	MOTM	1	Seasons
28	MagDes	4	Africa	2	TTL	1	SFTGS
28	Sharks3D	4	Antarc	1	AEK	1	Skydance
27	FON	4	Galapago	1	AIA3D	1	SOA
24	WTW	4	GN	1	Alamo	1	SU
23	MOTN	4	LS	1	AntBully	1	Supespee
20	HB	4	M3D	1	BP	1	Texas
19	L&C	4	MOF	1	CM	1	Trex
18	MOE	4	Pulse	1	CTPA	1	TS
17	HaunCast	4	Solarmax	1	EMSH	1	VOSAS
14	CRA	4	TF	1	Extreme	1	Vulcania
12	GC	3	Alaska	1	FEOC	1	WATE
11	Everest	3	Amazon	1	GF	1	WOC
9	Bugs	3	AR	1	GP	1	Wolves
9	RATW	3	Beavers	1	HC	1	Yell
8	MysticInd	3	E3D	1	HCBTD	1	ZC
8	OW3D	3	ITD	1	HH		
7	AlienAdv	3	LW	1	Kilimanj		
7	Dolphins	3	NASCAR	1	LOLL		
6	Cyberwor	3	SuperRet	1	Niagara		
6	JIAC	3	VOTDS	1	OnGuard		
6	OO	2	AJ	1	OrigLife		

# Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

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PO Box 2009 San Rafael, CA 94912 USA Tel: 415-662-1800 Fax: 415-662-2437 www.lucasfilm.com</p> <p>MacGillivray Freeman Films, Inc. <b>MAFF</b> PO Box 205 2470 South Coast Highway Laguna Beach, CA 92652 USA Tel: 949-494-1055 Fax: 949-494-2079 www.macfreefilms.com</p> <p>Maryland Science Center 601 Light Street Baltimore, MD 21230-3812 USA Tel: 410-685-2370 Fax: 410-545-5974 www.mdsci.org/</p>	<p>Melbourne Museum GPO Box 666 Melbourne, VIC 3001 AUSTRALIA Tel: +61-3-8341-7777 Fax: +61-3-8341-7258 www.melbourne.museum.vic.gov.au</p> <p>Merriman Curhan Ford &amp; Co. 520 Madison Avenue, Suite 902 New York, NY 10022 USA Tel: 646-292-1449 Fax: 646-292-1498</p> <p>Moody Gardens One Hope Boulevard Galveston, TX 77554 USA Tel: 409-744-4673 www.moodygardens.com</p> <p>MSI Distribution <b>MSI</b> 5156 Somersset Drive Prairie Village, KS 66207 USA Tel: 913-648-5886 Fax: 913-648-6141</p> <p>Multi Image Productions, Inc. 8849 Complex Drive San Diego, CA 92123-1403 USA Tel: 858-560-8383 Fax: 858-560-8465 www.multiimage.com/</p> <p>Multikino Metropolis s.r.o. Sancova 52 Bratislava, 811 05 SLOVAKIA Tel: +421-2-5262-0941 Fax: +421-2-5262-0943 www.multikinometropolis.sk</p> <p>Museum of Discovery and Science 401 SW 2nd Street Fort Lauderdale, FL 33312-1707 USA Tel: 954-467-6637 Fax: 954-467-0046 www.mods.org</p> <p>N3D Land Productions 10 place du theatre Sevres, 92310 FRANCE Tel: +33 688 888 668</p> <p>Nanotoon Productions 1 Washington Place Troy, NY 12180 USA Tel: 718-791-6062</p> <p>National Geographic Giant Screen Film Distribution <b>NGD</b> 34 E. Putnam Ave, Suite 103 Greenwich, CT 06830 USA Tel: 203-661-5678 Fax: 203-661-5556 www.nationalgeographic.com/tv/index.html</p>	<p>National Geographic Giant Screen Films 1145 17th Street, NW Washington, DC 20036 USA Tel: 202-857-7665 Fax: 202-775-6517 www.nationalgeographic.com/tv/index.html</p> <p>National Science Foundation 4201 Wilson Blvd. Ste 885 Arlington, VA 22230 USA Tel: 703-292-8600 www.nsf.gov</p> <p>National Wildlife Productions 11100 Wildlife Center Drive Reston, VA 20190 USA Tel: 703-438-6077 Fax: 703 438 6076 www.nwf.org</p> <p>New England Aquarium Central Wharf Boston, MA 02110-3399 USA Tel: 617-620-9010 Fax: 617-720-5098 www.neaq.org</p> <p>nWave Pictures 282 Rue Des Allies Brussels, B-1190 BELGIUM Tel: +32 2 347 63 19 Fax: +32 2 347 24 54 www.nwave.com</p> <p>Ontario Science Centre 770 Don Mills Road Toronto, ON M3C 1T3 CANADA Tel: 416-429-4100 Fax: 416-696-3135 www.ontariosciencecentre.ca/</p> <p>Orbita Max Diputacio 279 Barcelona, 08007 SPAIN Tel: +34 93 505 2030 Fax: +34-93-505-20-29 www.orbitamax.com</p> <p>Ortho-McNeil Neurologics, Inc. 1000 US Highway 202 Raritan, NJ 08869 USA Tel: 908-218-6000</p> <p>Pacific Science Center 200 Second Avenue North Seattle, WA 98109 USA Tel: 206-443-2874 Fax: 206-443-3631 www.pacsci.org</p> <p>Paramount Pictures 5555 Melrose Avenue Hollywood, CA 90038-3197 USA www.paramount.com</p> <p>Partners HealthCare System 101 Merrimac St, 3rd Floor Boston, MA 02114 USA Tel: 617-724-9025 Fax: 617-724-1000 www.partners.org/</p>
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## Directory, cont'd

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Tel: +61-2-9217 0111  
www.powerhousemuseum.com

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Science Museum of Minnesota  
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Fax: 651-221-9433  
www.smm.org

Science North  
100 Ramsey Lake Road  
Sudbury, ON P3E 5S9 CANADA  
Tel: 705-522-3701  
Fax: 705-522-4954  
www.sciencenorth.ca

Science World at Telus World of Science  
1455 Quebec Street  
Vancouver, BC V6A 3Z7 CANADA  
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www.scienceworld.bc.ca

Securities and Exchange Commission  
100 F Street, NE  
Washington, DC 20549 USA  
Tel: 202-551-6551  
www.sec.gov/

Sierra Club  
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www.sierraclub.org

SimEx/Iwerks **IWRK**  
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www.iwerks.com

SK Films, Inc. **SKF**  
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www.shaftebury.org

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Sonics ESD  
130 1/2 Dunecrest Ave.  
Monterey, CA 93940 USA  
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Sony Pictures Imageworks  
9050 West Washington Boulevard  
Culver City, CA 90232 USA  
Tel: 310-840-8000  
Fax: 310-840-8100  
www.imageworks.com

Star Cinema Fitchburg  
6091 Mckee Rd  
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www.starcinema.com/

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Stephen Low Company **SLC**  
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Tel: 514-633-6036  
Fax: 514-633-6035  
www.stephenlow.com

Summerhays Films, Inc. **SFI**  
3436 Millikin Ave.  
San Diego, CA 92122 USA  
Tel: 858-457-8652  
Fax: 858-546-8670  
www.ocean oasis.org/  
behindthescenes/  
summerhays.html

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www.thetech.org

Tennessee Aquarium  
One Broad Street  
PO Box 11048  
Chattanooga, TN 37401-2048 USA  
Tel: 423-266-4629  
Fax: 423-267-3561  
www.tennis.org

Tropicana Casino And Resort  
2801 Pacific Ave. Ste 302  
Atlantic City, NJ 08401 USA  
Tel: 800-THE-TROP  
www.imaxtheaterattropicana.co

m/  
Twentieth Century Fox  
10201 W. Pico Blvd.  
Los Angeles, CA 90035 USA  
Tel: 310-369-3423  
www.foxmovies.com

Universal Studios, Florida  
1000 Universal Studios Plaza  
Orlando, FL 32819 USA  
www.usf.com

Visual Effects Society  
4121 Redwood Ave. Ste 101  
Los Angeles, CA 90066 USA  
Tel: 310-822-9181  
Fax: 310-822-2391  
www.visualeffectssociety.com/

Warner Bros. **WB**  
4000 Warner Blvd.  
Burbank, CA 91522 USA  
Tel: 818-954-6000  
www2.warnerbros.com

Waterkeeper Alliance  
50 S. Buckhout, Suite 302  
Irvington, NY 10533 USA  
Tel: 914-674-0622  
www.waterkeeper.org

White Mountain Films  
165 East 80th Street  
New York, NY 10021 USA  
Tel: 212-249-6508  
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Yes/No Productions  
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Tel: +44 1273 736555  
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Zion Canyon Giant Screen Theater  
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Springdale, UT 84767 USA  
Tel: 435-772-2400  
Fax: 435-772-2466  
http://zioncanyontheatre.com

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### POSITIONS SOUGHT

#### Experienced Imax SR Projectionist

Experienced IMAX SR projectionist, 3-4 years maintaining and running 2D and 3D shows in a multiplex environment. Experienced in assembly of IMAX trailers and films (2D/3D). Experienced and self taught on most facets of the DTAC system, troubleshooting the system and Sonics systems. Experience with rectifiers and exhaust fan systems.

Experienced on operation and troubleshooting of Hobart 3D (both North American and European) glass washing machines, inventory control on 3D glasses and maintaining records.

Experience on Showtime Laser and Intelligent light systems (cyberlight, technobeams), Avolite and Azure 2000 board, some experience on Vari-Lites.

Experience on 35mm projection unit (Bell X-1 manual). Assemble/disassemble of films/trailers. Experience on Dolby A units, basic knowledge of Dolby CP650 unit.

Trained as an audio engineer, Graduate of Trebas Institute, Toronto. Experience in staging, lighting, set construction, sound design, and operations. Have worked at various live and theatrical venues.

Very pro-IMAX/LFF person. Totally dedicated to the industry. Market-

ing/promotional ideas abound. Willing to learn any IMAX system. Willing to learn/work with any IMAX/LF film production, postproduction or any other aspect companies.

Very people-oriented. Enjoy telling people all about IMAX and the systems I have worked with. More than 13 years of combined experiences.

Married, no children. Canadian resident.

Past Instructor/ Training Assignments include Natick, MA, and Moscow, Russia. Bill Killough, ambk@sympatico.ca.

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# SHORTS

## Open Season, Superman watch

On Sept. 29, the 3D 15/70 version of *Open Season*, the first film from *Sony Pictures Animation*, opened in 66 IMAX theaters in the U.S. and Canada. It is set to open on another 34 domestically and internationally in the next few months.

The giant-screen edition took in US\$1.45 million in its first three days, a per-screen average of almost \$22,000. Among eight DMR films for which opening weekend numbers have been reported, this is in the lower half, below the performance of *Robots* in the spring of 2005. In 35mm theaters the film took in \$23.6 million in the opening weekend.

*Open Season* displaced *Superman Returns* in most of the commercial IMAX theaters in which it was playing. By the end of its three-month run, *Superman* had grossed \$22.7 million domestically and \$7.5 internationally, making it the most successful DMR film of 2006, following the disappointing turnouts for *V for Vendetta*, *Poseidon*, and *The Ant Bully*.

## Science + Society meeting in Jan.

Former vice president Al Gore will speak at "Science + Society: Closing the Gap" a conference being held by *Partners HealthCare* in Boston, Jan. 19-21, 2007. The meeting and the recent LF film, *Wired to Win*, are among a series of initiatives by *Partners* and *Ortho McNeil Neurologics* to enhance public understanding of science.

Also speaking at the conference will be *Shirley Ann Jackson*, immediate past president of the *American Association for the Advancement of Science*, *Alan Leshner*, CEO of AAAS, and television science reporter *Robert Krulwich*. For more info, [www.scienceandsocietyconference.com](http://www.scienceandsocietyconference.com).

## MFF is filming *Water Planet*

*MacGillivray Freeman Films* has begun shooting on the Colorado River for *Water Planet: Grand Canyon Adventure*, the first 3D film in the company's 40-year history. The film will feature environmental activist *Robert F. Kennedy, Jr.*, founder of *Waterkeeper Alliance*, a grassroots group that is a partner in the film.

The film is designed to raise awareness of water issues around the world. According to *Greg MacGillivray*, "The world water crisis is a problem we can no longer ignore, and the future of mankind will depend on our ability to embrace greater water conservation on a global scale."

Shot entirely in 15/70 3D, *Water Planet* will be simultaneously released in two different editions, one for 3D theaters, and the other for 2D and dome theaters. "The content of each version will be tailored to maximize the projection qualities of each format," according to an MFF release. Release is scheduled for Spring 2008.

## Sharks 3D passes \$20 million

In September, *Sharks 3D* from 3D Entertainment, Inc., passed the \$20 million mark in worldwide grosses, \$11.9 million of which was earned in North American theaters. Three million viewers have seen the film in 58 LF theaters since its opening in late 2004. Another 13 screens will open the film in the coming months.

## Exhibit to accompany dino film

*Sky High Entertainment* has partnered with *Dino Don, Inc.*, to create "Giant Dinosaurs of Patagonia: The Exhibit," the official traveling exhibition for *Dinosaurs 3D: Giants of Patagonia*, a 3D LF film that will premiere on March 1, 2007. The exhibit will be available at the same time.

The exhibit includes a 125-foot (37-meter) *Argentinosaurus* and a *Giganotosaurus*, both stars of the film, and is available in three sizes: 1,500, 3,000, or 6,000 square feet (140, 280, or 560 square meters). For more information, contact *Sky High* at [www.shemovie.com](http://www.shemovie.com).

## VES seeks award nominations

The *Visual Effects Society* is accepting submissions for its fifth annual awards presentation, which will be held in Los Angeles on Feb. 11, 2007. For the second time, an award will be given for Best Visual Effects in a Special Venue Project, a category that includes LF films. The deadline for submissions is Dec. 1, 2006. For more information, [www.vesawards.com](http://www.vesawards.com).

## Back To The Future ride closes

*Back to the Future: The Ride* at the *Universal Studios Florida* theme park closed on Oct. 15, after more than 15 years of operation. The ride consisted of motion bases built to resemble the *DeLorean* car used in the *Back to the Future* films, mounted under two 70-foot (21 meter) IMAX Domes. The four-minute film was shot on 15/70 by *Douglas Trumbull* for a reported \$40 million.

The space will reportedly be converted to a new, as yet unnamed, attraction. The *BTTF* rides at the *Universal* parks in California and Japan are still operating.

## MFF helps New Orleans kids

The *MacGillivray Freeman Films Education Foundation* has launched a program to sponsor field trips by underserved school children to see *Hurricane on the Bayou* at the *Entergy IMAX Theater* in the *Audubon Aquarium of the Americas* in New Orleans. One hundred such trips will be supported by the foundation with transportation and theater tickets.

Since Hurricane Katrina, school field trips, and therefore visits to the IMAX theater, have been severely cut back. The ANI and the foundation hope to expand the program to Baton Rouge in 2007.

## Student filmmaker seeks help

*Charlie Pinkett*, a film student at *New York University*, is hoping to make a three-minute 15/70 film for a student project next spring. He is seeking help with obtaining a camera and other services. He can be reached at [pinkettcharlie@aol.com](mailto:pinkettcharlie@aol.com).

## Academy screens LF docs

The *Academy of Motion Picture Arts and Sciences* has begun its annual series of screenings of documentary films in Los Angeles. This year's series includes two LF films, *Aliens of the Deep* by *James Cameron* and *Wild Safari 3D* by *Ben Stassen*.

The films will be shown on Dec. 13 at the IMAX theater at the *California Science Center*. The screenings are free and open to the public. For more information about the series, visit [www.oscars.org](http://www.oscars.org).